

The School Musician

APRIL 1932



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(Story on page 41)



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The School Musician

OFFICIAL PUBLICATION OF THE NATIONAL
SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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EDITORIAL

Gentlemen of the A. B. A., We Are Honored

HERE is something signally significant in the fine honor bestowed on school musicians of the National School Band Association by our revered elders, the American Bandmasters Association, in the selection of *THE SCHOOL MUSICIAN* as their official organ for all news and announcements of interest to ourselves. This appointment was secured by our president, Mr. A. R. McAllister, at the annual meeting of the A. B. A., held in Washington, D. C., the week following the Music Supervisors Conference. Mr. McAllister will personally edit this department.

The American Bandmasters Association includes the most outstanding bandmen on the American continent and works in close harmony with the best composers in Europe. In his letter from Washington, Mr. McAllister writes so interestingly of the convention that we are going to give you, too, the pleasure of reading his good comments.

"The local arrangements of the convention were in charge of the committee composed of Lt. Charles Benter, chairman, and director of the Navy Band; Captain Taylor Branson, director of the Marine Band; and Captain William J. Stannard, Director of the Army Band; together with such local assistants as were needed. Thanks to Mr. Isaac Gans of Washington, one of the outstanding civilian leaders in this respect, we had an audience with President Hoover and had our pictures taken with him on the lawn of the White House. Through the fine cooperation of local committees we were entertained by the Washington Press Club at a banquet; the Kiwanis Club and the Board of Trade at luncheons; given a concert by the Pan-American Union in their fine building; and at the Constitution Hall a joint concert by the Marine, Army, and Navy Bands, conducted by famous visiting band directors.

"One of the fine things done by the association was the placing of a wreath on the grave of the late John Philip Sousa, and the drafting of resolutions to be artistically embossed and presented to Mrs. Sousa. Another thing of particular importance to school musicians was the adoption of a resolution to present to the school band boy who has done the most outstanding work in the past year, a full scholarship at the National School Band and Orchestra Camp at Interlochen for the coming season. This scholarship is to be awarded by a joint committee of the American Bandmasters Association and the National School Band Association.

"All of the functions at the convention were in the nature of a memorial to Mr. Sousa, who was constantly kept in the foreground with the greatest honor and respect. Mr. Herbert L. Clark of Long Beach, Calif., and Mr. Arthur Pryor, for years associated with 'the grand old man', were among the many outstanding band directors present."

It gives us all a swell of pride to read the names of the internationally famous men with whom we school musicians are now more closely than ever associated. Here is the list of newly elected officers of the A. B. A.: Edwin Franko

Goldman, reelected president; Captain Charles O'Neill, vice-president; Victor J. Grabel, secretary; A. A. Harding, treasurer. These men are all well known and dear to the hearts of all of us. The Board of Directors, Glenn C. Bainum, Captain Charles Benter, R. B. Hayward, Karl King, and Captain Taylor Branson, we hope soon to know more intimately.

With pride and gladness we acknowledge this opportunity to serve, perhaps as a welding link of mutual interest, between these two great associations. Already we are promised the privilege of publishing in coming issues of *THE SCHOOL MUSICIAN* some of the notably constructive papers read at the convention by Mr. Bainum, Mr. O'Neill, Mr. Hayward, Mr. Stannard, Mr. Clarke, and Mr. Carl Busch. "These papers," writes Mr. McAllister, "will be of direct interest and intense value to school musicians."

Soloists! Important Notice

PRESENT indications point to brilliant success in the National Solo and Ensemble Contest to be held at Marion, Indiana, May 20 and 21. Because national band and orchestra contests have been postponed, all eyes turn to this joint event as the crowning climax of the year's work, and it is to be hoped that every state will have pride enough in its star performers to get behind them and send them to this contest.

"It is exceedingly important," writes Mr. McAllister, "that as soon as each and every contestant has qualified in his own state, he send to me immediately for the enrollment card. It is absolutely necessary that every boy and girl definitely enroll at the earliest possible moment for two reasons; first, the Housing Committee of Marion require a basis for their arrangements, and second, we must know how many contestants will be participating in order to provide sufficient judges and facilities for conducting the contest."

Under the new plan the dues for membership in each of the new associations, band and orchestra, are ten cents. Memberships will be dated from September 1 to August 31. Each and every student must be a member of the division in which he competes. That is, if he enters in the orchestra division, he must be a member of the Orchestra Association. If he enters in the band division, he must be a member of the Band Association. If the student wishes to compete in both divisions, then he must be a member of both associations by paying ten cents to each. The director's membership will be \$1 covering the same period of time, and all directors having students in the contest certainly should be members.

We all want this first joint National Solo and Ensemble Contest, by its widespread participation and success, to be a symbol of the fine spirit of cooperation that manifestly exists between the two associations. Let every school having soloists, on any instrument, eligible to this contest take keen pride in sending them to the "National" where they may compete for highest honors.

Broad Hints to *School Musicians* *who Aspire to* *Supervisor Jobs*

THE business of teaching music in the schools is assuming a proportion that did not seem possible until the boards of education in several states raised the study of music to major importance along with other studies. Now that music reigns as an equal with higher branches of education there has sprung up throughout the land a demand for well educated and experienced music supervisors, musicians who are prepared to tackle anything from a glee club to a full-fledged symphony orchestra.

The music supervisor must have a very authoritative background in all the technical requirements, acquiring a knowledge of voice-training, choral, band and orchestra conducting, and many other tributary subjects. In other words, he must be an all-round musician, and, besides, a person who has initiative and can hold the respect and confidence of his classes. Thus we present to youngsters who are aiming to become supervisors in the schools, a picture of just what they must become in order to be successful supervisors. Now, what to do?

If a young man or young lady has ambitions in the direction of music supervision, the first thing that should come to mind is the special training necessary for the post. It seems that a considerable amount of preparation is required. In fact, the amount necessary is equal to that of any college education along aesthetic lines, so that one

who has the ambition to become a supervisor should begin young and bend his every effort towards acquiring as much knowledge and experience as possible of every kind pertaining to his future work. He must seek opportunities to familiarize himself with the duties of the supervisor by organizing ensembles and directing the work.

A high school student who is watching out for every available chance to do things pertaining to his future work can, with a little diplomacy, offer to train harmonica bands in the grade schools. He can also offer to organize toy symphony orchestras or rhythm units in the lower grades. This work will be of inestimable value to him, for it will give him the kind of training he needs and will pay for itself in the practical knowledge he, himself, obtains in organization and directing. Naturally, before offering his services as organizer and director of such an ensemble, he must study the instrument or instruments involved, so that he can instruct others in the work. Then, too, before offering his time and enthusiasm, he must study the situation from other viewpoints, such as the probable support he will receive from those in charge of such matters in the school, the amount of student response he will gain, and the financial costs of the proceeding. In other words, he must not go at the thing blindly, or he is apt to encounter failure from the outset. To begin with, he should outline his plan in

detail and thus fortify himself for any and all arguments pro or con in the matter. He should have proof of what other schools have accomplished and should be prepared to enumerate the musical benefits that will result as well as the pleasurable profit that will be gained by those taking part in the ensemble.

An early start in his duties is imperative in this day and age when music is gaining such a foothold in our daily lives, and one should not eschew a modest beginning.

If you perform on any instrument in a fairly correct and commendable manner, you can offer your services to a busy bandmaster or orchestra director of the junior sections. You can be of great assistance to a regular supervisor by giving short private lessons to beginners, as well as, by helping out in sectional rehearsals. After you have proved yourself capable and trustworthy, who knows but what you may receive the compensation of actual experience as assistant conductor?

What to do? There's plenty to do if you'll only look for it and you can make it pay in future dividends, for, when the time actually arrives when you finish your book-learning and have received your sheepskin authorizing you to go to work as a regular supervisor, you will have a background which engenders confidence and joy in your work that only real, practicable experience can give. Then you'll be sitting pretty!

By Arthur Olaf Andersen



42 states sent supervisors to the registration desk at Cleveland where 15 clerks took their "measurements."

Mammoth Orchestras of Silver Anniversary

WITH a message of greeting from President Hoover, emphasizing the cultural advantages of music in the schools, over five thousand instrumental and vocal instructors and supervisors, and nearly one thousand school musicians assembled in Cleveland the week of April 3 for the Silver Anniversary, the 25th Annual Convention of the Music Supervisors' National Conference.

"Please express my cordial greetings to the delegates at the Silver Anniversary meeting of the Music Supervisors' National Conference and my sense of the great cultural importance of their work in the life of the people of the United States," the President's message read. "The almost universal love of music and the frequent possession of musical talent among our children makes training in music not only valuable from an educational standpoint, but increases the capacity of all to appreciate music and thereby adds vastly to the sum of human happiness.

"The self-discipline required for musical practice, calling for painstaking care and complete accuracy, is as important to child development as other forms of educational training. It has also a social value flowing out of the cooperative work in orchestras, bands, and choruses. A distinct enrichment of American life will follow from added devotion on the part of our boys and girls to the beautiful art of music."

Mr. Russell V. Morgan, director of music in the Cleveland public schools and retiring president of the National Conference, pointed out how music has

become a vital element through new and modern methods of inculcating a love of music in pupils of the elementary schools.

"The conference this year, drawing together the finest high school bands and choral societies in the nation, will emphasize how widespread has become the love of music," Mr. Morgan said in an interview. "Music teachers and supervisors have utilized every modern facility at their command to widen the horizons of music."

It was on April 10 in 1907 that the conference was originally founded at Keokuk, Iowa. Dr. Frances Elliot Clark of Camden, New Jersey, the "mother" of the conference, was chairman of that first meeting. To her is given the credit for having the first idea of the formation of the organization. Dr. Clark at that time was music supervisor in Minneapolis, a position she had for twenty-five years. For the last twenty-one years she has been head of the music appreciation department of RCA-Victor Corporation in Camden.

At the invitation of Philip C. Hayden, music supervisor of Keokuk, eighty music supervisors gathered in the Presbyterian church of that city back in 1907 to discuss better appreciation of rhythm. At that time the music supervisors formed a section of the National Education Association and had no separate organization of their own. Dr. Clark proposed that the meeting called by Mr. Hayden be made a permanent organization. The others agreed, and the Music Supervisors National Conference now has 12,000 members, and its influ-

ence reaches to 500,000 school rooms and millions of children.

"There is no great inspiration in music without God," said Dr. Clark, at one of the Cleveland meetings. "There is no teaching of children without a sense of ministration. The conference stands for spiritual as well as musical growth in this country."

Although instrumental music was spread generously over the six days of the conference, Monday, because of its All-Ohio School Band, stands out as the gala day of the week for school musicians. Nor must we neglect to mention the performance on that same day of the Cleveland All High School Orchestra under the direction of J. Leon Ruddick. Indeed was this an inspiring performance.

"To think of it—just high school children. They're fine." It was Nikolai Sokolof, director of the Cleveland orchestra. He had just finished directing the high school orchestra through Dvorak's "New World Symphony."

The Public Auditorium was a storm swept hall of music on Monday night. There was the Greater Cleveland Band from Lakewood and Cleveland Heights High Schools; the sweet concert band from Carleton College in Northfield, Minnesota, and the final triumph of the evening, the All-Ohio Band of 685 pieces.

The musicians of this great organization filled the mammoth stage and flowed over like ants on the emergency platform, built just below. Two dozen glistening tubas made a solid brass phalanx at the back of the stage. When the trumpets massed as they did for the final of "Stars and Stripes Forever," they formed a row as long as the stage itself, which is one of the largest in the world.

th Bands and Stellar Attractions niversary Conference

High school pupils from fifty high schools in Ohio, all in their uniforms, formed a spotted maze of color. Five great conductors played on the throng as if it were one great instrument. "Colonel" A. A. Harding of the University of Illinois, and Harry F. Clarke, supervisor of Cleveland bands, took their turns with the baton. Guest conductors included Captain Taylor Branson, United States Marine Band conductor; Edwin Franko Goldman, well known to all school musicians; and our own Joseph E. Maddy from the National High School Orchestra and Band Camp at Interlochen, Michigan.

Directors Harding, Branson, and Goldman closed the program with a memorial to John Philip Sousa. It was Captain Branson, successor to Mr. Sousa as United States Marine Band conductor, who led through "Stars and Stripes Forever," while the throngs in the mammoth auditorium rose in tribute.

The Music Supervisors' Conference is unique as conventions go, in that any one of its five or six thousand delegates are able and ready to put on a show at the drop of the hat. Cleveland, well known as a musical city, perhaps never heard so much music in six days before. Whenever and wherever delegates got together for any purpose, there was music. Even at the business sessions, at which there were many, the musical features took up most of the time. Business and speeches were gotten through quickly, and there was always a band or an orchestra, a chorus or an acappella choir waiting in the wings for a signal to perform. The nights and days were studded with hotel lobby sings and musical banquets.

John Erskine, who jazzed up the classics and is president of the Juilliard

Rehearsal times were all times, and Cleveland hotels were alive with school musicians. The great public auditorium was drenched in music. Here is a typical group of fair tuners-up.





School of Music in New York, made a dramatic appeal for American music. "Operas," he said, "are foreign institutions. They are not American."

Instrumental music, again, walked away with the conference on Tuesday night when delegates jammed the great Public Auditorium to revel in burlesque symphonies, mock music, memory contests, and stunts of fun and frolic. The occasion was an informal dinner and playnight for which tables were set up and down the length of the public hall.

Bedecked in gay colored paper bonnets, stern directors and serious supervisors jingled bells and clappers like hilarious children. There was some good community singing. John W. Vickerman of East Technical High School, Cleveland, was the ringmaster. Among the star performers were Richard W. Grant of Pennsylvania State College; Albert Edmund Brown, dean of music at Ithaca College; Herman F. Smith, director of music at Milwaukee; A. A. Harding, Joe Maddy, Mrs. Avery L. Sterner of the woman's committee of

Irving Fink, Cleveland, above, was one of three who won in the Music Discrimination Contest. Charles Gigante of Lyndhurst, N. J., and Stewart Smith of Quincy, Mass., were also winners. All three are readers of The SCHOOL MUSICIAN.

the Cleveland Orchestra, and Thomas Roberts of John Adams High School.

The four hundred members of the National High School Orchestra literally drenched the assembly with music of that kind, ladies and gentlemen, that is nothing but the best.

The election of new officers was perhaps one of the most important business events of the entire conference, and it didn't take but a few minutes to do it.

Walter H. Butterfield, director of music for Providence, Rhode Island, schools, is the new president, succeeding Mr. Morgan. Mr. Butterfield is well known in New England for his activity in concerts, and he is general chairman of the National High School Chorus. He is elected for a two year

term. Mr. Russell V. Morgan automatically becomes first vice-president.

Other officers and committeemen elected are as they now stand, including those carried over: Fowler A. Smith, Detroit, second vice-president. Executive Committee: Ernest G. Hesser, Cincinnati, Ohio; R. Lee Osburn, Maywood, Illinois; Herman F. Smith, Milwaukee, Wisconsin; and Karl W. Gehrkins, secretary, Oberlin, Ohio, who was carried over from last year. Board of Directors: John C. Kendel, Denver, Colorado; and Elizabeth V. Beach, Syracuse, New York. Research Council, terms starting 1932: Clarence C. Birchard, Boston, Massachusetts; Joseph E. Maddy, Ann Arbor, Michigan; and C. M. Tremaine, New York City; terms starting 1933; Alice Keith, New York City; Max T. Krone, Cleveland, Ohio; and Osbourne McConathy, Glen Ridge, New Jersey. Those held over from last year are: Will Earhart, chairman, Pittsburgh, Pennsylvania; Peter W. Dykema, New York City; Jacob A. Kwalwasser, Syracuse, New York; Edith Rhett's Tilton, Detroit, Michigan; Augustus D. Zanzig, Bronxville, New York; Ada Bicking, Lansing, Michigan; George O. Bowen, Tulsa, Oklahoma; Hollis Dann, New York City; T. P. Giddings, Minneapolis, Minnesota; W. Otto Miessner, Chicago; and Victor L. F. Rebmann, Yonkers, New York.

Singers and instrumental students of "the little red school house" had their inning on Thursday when students from Wayne, Ashland, Holmes, and Medina Counties of Ohio, came in to show delegates what is being done in rural school music where the limitation of the one room school must be met.

At six o'clock, Thursday night 300 voices forming the National High School Chorus went over the NBC network.

Summer scholarships at Interlochen, Michigan, and Belgrade, Maine, were won by Irving Fink, 16, of Glenville High School, Cleveland; Charles Gigante, 19, of Lyndhurst, New Jersey; and Stewart Smith, 17, of Quincy, Massachusetts, in the music discrimination contest, sponsored by the National Broadcasting Company and the conference. The scholarships are awarded by the broadcasting company.

Under the personal direction of Miss Mabel Glenn, director of music at Kansas City, 750 contestants for this great event assembled in the arena of the auditorium where they listened to one of the finest musical programs ever put on the air. With Walter Damrosch di-

recting and making announcements the orchestral numbers were broadcast into the arena and the contestants having been supplied with blanks for the purpose made their decisions as they listened.

"The papers were so superior that they took our breath away," said Miss Glenn. "No supervisor could have written a better one. They showed a fine discrimination and imagination and the students must have had excellent schooling."

"How do you account for the fact that all three winners were boys?" Miss Glenn was asked. "The girls were good and well prepared," came the quick reply, "but when it came to giving way to their imagination they were less free, more afraid of what people might think of them than the boys were."

As the contest-concert was broadcast from New York over a national hookup, thousands of students in schools over the country participated. However, only those who were actually on the floor at the public hall were eligible for prizes.

It was a magic fountain of color that flooded the great public hall when 3,000 children from Cleveland elementary schools burst into song on Wednesday noon. They were under the direction of Russell V. Morgan, and their voices, sweet and pure and undefiled, gave conference delegates one of the supreme thrills of the week. The children filled the music hall of the auditorium while Mr. Morgan stood on the stage which serves both music hall and the main hall. The audience was in the main hall.

Readin', 'ritin,' and 'rithmetic, as the backbone of the nation's educational system, were denied their traditional importance by Ada Bicking, state director of music, Lansing, Michigan. "Health, reading, music, and art are the four most essential subjects on the school program," she said. "They aid most in creating a rich and wholesome life for the people."

Even the final sessions on Friday were studded with rare musical gems. More than 800 student songsters, picked with critical discrimination from educational institutions all over the country, Canada, and Alaska, were directed by Dr. V. L. F. Rebmann, director of music of the Winchester County Recreation Commission, New York; Rudolph Ringwall, assistant conductor of the Cleveland Orchestra; Dean Charles M. Dennis of the College of the Pacific, Stockton, California; and Dr. F. Melius

Christiansen, St. Olaf College, Northfield, Minnesota.

And so the week rolled by like a river of music and song. For the first time in its history the Cleveland Auditorium was wound up like a veritable music box. From morning to night it was literally alive with activity, delegates rushing about from one section to another, participating in festivals of music, voting, listening, and living a life in the clouds. The city donned her richest garments of spring weather, and moonlit evenings were an anthem in themselves for parties of the silk hat and the decollete.

Great hotel dining rooms literally glittered with celebrities from everywhere. There was Eugene Goosens, con-

ductor of the Cincinnati Symphony Orchestra; F. Melius Christiansen, conductor of St. Olaf's Choir; Gustav Holst, English composer; John Erskine; Ernest Fowles of London; Howard Hanson from the Eastman School of Music; and Edwin Franko Goldman. You saw Taylor Branson, Percy Grainger, A. R. McAllister, A. A. Harding, and Adam P. Lesinsky. And so on, ad infinitum.

The Silver Anniversary Conference marked the completion of a quarter of a century in which school music has developed from a single class room singing "Now the Day Is Over" to the present phase when student bands and symphony orchestras can play Bach and Wagner and Tchaikovsky scores, and high school choruses can sing Tosti melodies and Bach chorales.

A great deal of credit is due C. V. Buttelman, executive secretary of the Music Supervisors Conference, and his corps of tireless workers for the faultless operations of the intricate cog-

(Continued on page 42)

A veritable "melting pot" of school musicians was the great National High School Orchestra of 400 pieces. They came from far and near by every means of transportation. But to Janice Aiken, below, goes the blue ribbon for distance. She is from Ketchikan, Alaska.





The Larsen boys are great mixers—in the lab'. And they use a lot of soda.

Strange Adventures of 3 Band Boys

Part Two

MY brothers, Bill and Seth, handled the rentals and shipment of the films while I was away at school. In the early Fall I took my tryout in the University of Illinois Bands and made the Concert Band. Almost immediately we were drilling for the "Big Ten" football games. They came in rapid succession and to climax a thrilling season, the band accompanied the team to New York City to face the Cadets—Illinois vs. West Point—the most thrilling event of my life. All bandsmen were excused from Friday classes and left on a Special Train that morning. Saturday, early, we arrived at the Grand Central Station, New York City. The band then formed just outside of the station and marched through the crowded streets, down Fifth Avenue stopping in front of the immense Public Library to give a short concert. From here we proceeded to the McAlpin

Hotel and were dismissed for an hour and a half sight-seeing. The band scattered in all directions.

The group I was in visited the Chrysler Building, then the tallest in the world. A subway roared us back to the McAlpin for an early luncheon in honor of Edwin Franko Goldman, a friend of Mr. Harding's, and a much beloved musician. Immediately after luncheon a fleet of buses escorted by motorcycle police, sirens blowing, whisked us away to the Yankee Stadium, where the great game was to be held. We arrived early and did some exhibition drills while the crowds assembled. From the kick-off to the half the Illini held the Army scoreless.

The crowds were in a whirlwind of excitement. The half brought the usual band maneuvers. A quick step, faultless execution of each maneuver and we were standing in a huge shield forma-

tion with the letters U. S. M. A. (United States Military Academy) spelled out. The men in the letters wore brilliant orange covers over their hats to distinguish them from men in the shield. After playing several numbers we sang a special chorus to an army song. The crowds were hushed—no one stirred until the last notes of the "Glockenspiel" had pierced the stillness; then a roar of applause from 120,000 people shook the vast stadium as our band marched off the field. The second half saw the Army "nose" out the Illini for a 14 to 0 victory.

The gun announcing the end of the game was also the starting gun in our race to the National Broadcasting studios for a half hour broadcast over the National Hook-up. Special buses and a motorcycle escort rushed the band to the studio in time for the broadcast. The Illini Club of New York gave a

As Told By One of the Boys

dinner dance for the bandmen at the Pennsylvania Hotel and after leaving early we rushed around town taking in "Broadway" and other high spots in New York. The train left for home early Sunday morning, stopping for two hours at Niagara Falls, while the band took in some Canadian "scenery." Six of us hired a taxi and for an hour and a half toured the Niagara Falls ter-

of trumpets and instead of the usual small circus band, the 100 piece Senn High School Band led the big Circus Parade.

Elephants, tigers, lions, clowns and hundreds of circus performers followed our band in that big gala procession. After the parade and during the actual performance the band supplied the circus music. From the two performances

rain-drops" and shooting when the sky was clear, they got some very good pictures of many of the bands.

A few weeks later I left for Chicago, where I was to meet my brothers and pick up the equipment to film the Wisconsin State Tournament at Menasha. I had a two weeks' leave of absence from the University so that I could make the trip to Menasha and then a week later to Tulsa to film the National contest. We drove to the Wisconsin town, arriving on Thursday to make preliminary arrangements. The Menasha Mayor loaned us the city "ash" truck, which we promptly dusted off and converted into a camera truck. Mayor Rummel also assigned us a motorcycle escort and helped us in many ways to get a successful film. In covering the big parade of 76 bands we assigned each of the three cameras to various places on

"Signing" up for the big Badger State contest. And when it comes to tuning a motor, sound your A.



ritory. After that we were on our way "back to the books." Everything had happened so fast that it seemed more fantastic than a dream.

A few weeks later, during the Thanksgiving Holidays, Bill had an unfortunate accident. The nut, which holds the camera to the tripod, had worked loose. When he picked it up by the tripod the camera fell to the pavement and cracked. It looked like our movie career was at an end. It would have cost more than the camera was worth to fix it. For the time being our movie work was at a standstill.

During the fall and winter the Flint Contest film was meeting with such approval and popularity that long before Christmas we were laying plans for filming the next contest at Tulsa.

The following spring the problem of raising money to go to Tulsa again met the band parents. They solved a big part of that problem by putting on a special show with the European Olympic Circus at the huge Chicago Stadium. There was a blast and blare

the band raised almost enough to go to the Tulsa contest.

In the early spring, Bill and Seth got enough money together to buy a new, and far better, camera than they had before. After several weeks of experimenting they packed their new outfit in the car and drove down to Champaign to "shoot" the Illinois State Contest. Typical Champaign weather prevailed; it rained almost continually, making it extremely difficult to take pictures. By "running between the

The cutting, testing, patching, and final assembly of films is one of the technical mysteries of the motion picture industry. And now that "sound" is with us the electrician has more to say than ever.



Below, taking a scene on a real-life set. Do you recognize our old friend, Captain Gish?



the line of march. Seth and I took our cameras on the "Camera Truck," or should I say "ash wagon." Bill was assigned to the judges stand to photograph the celebrities there and to get the bands as they passed. Bill had his camera set up to photograph the Mayor greeting the celebrities who attended the big event. After "shooting" the Mayor as he shook hands with several important looking gentlemen, he left his camera and went over to get the names of the group. Mayor Rimmel, whom he already knew, introduced him to Mr. LaFollette and Mr. Blaine. Bill did not associate these names with the famous statesmen, so he stepped up to Mr. LaFollette and asked what his official title was. Imagine his embarrassment when Mr. LaFollette said, "I am the Governor of the State of Wisconsin." Bill blushed ten shades of red, but undaunted, stepped up to Mr. Blaine and asked his title. Mr. Blaine said, "I am United States Senator from Wisconsin." If Bill blushed ten shades of red before, he must have blushed 100 shades then. Governor LaFollette, seeing that he was flustered, asked him to sit down with the official party until the parade started. After stuttering and stammering for a while he finally calmed down and talked for a few moments with the Governor. After Bill had learned that he was the Governor, he thought he had better get more pictures of him while he had the opportunity. He set up his camera again and shot more close-ups of the distinguished visitor. Meanwhile the parade had started and Bill's attention was drawn to filming the bands as they passed.

During the intervals, between bands, he was able to get other celebrities and the judges, Mr. Harding, Mr. Bachman, Mr. Daly and Mr. Meltzer were "shot" in action as they judged the bands. Meanwhile Seth and I had photographed the beginning of the parade with the mounted police escort leading and the American Legion color bearers preceding the marching bands. After covering the beginning of the parade at this point we drove the "camera" truck with our police escort screeching his sirens through the crowded streets to the judges' stand, where we photographed the event from a different angle. Band after band passed. One of our three cameras got the various bands and when the last one marched by, we were exhausted—so tired that Seth fell asleep



Some prints from the film of the Tulsa National Contest—scenes which will perpetuate to us the Living Sousa.

at the wheel while we drove to supper, and luckily woke up when the car grazed the curb and gave us a jolt.

We arrived home from Menasha Saturday evening and spent the following two days developing the Wisconsin films and making preparations for the National Contest trip to Tulsa. A special train chartered for the Senn Band took us to Tulsa with our three cameras and tripods and two trunks of miscellaneous equipment. The special steamed into Tulsa Tuesday night, leaving us Wednesday, Thursday and Friday to make preliminary arrangements for our camera locations and to film bands arriving and rehearsing their marching maneuvers.

The police captain gave us a map of the proposed route of the parade and assigned a police sergeant to show us the route and to arrange our locations. We arranged to put one camera on top of Tulsa's tallest building to get an aerial view of the parade, another on the balcony of the court house and the third in a camera truck at street level.

The parade of 42 of the Nation's best bands was scheduled for 11:30 Saturday morning. Our camera truck was to be ready at ten o'clock, but when we called for it the truck was out making a delivery. It was expected to return any minute, but after a half hour we began to be concerned. The owner telephoned in vain to locate it. Finally a call came that the truck was unloading some furniture at a nearby building. We ran to this building through the crowded streets, dodging in and out of the traffic and crowds already gathering for the parade. When we reached the building the truck had gone, supposedly back to the garage. It was several blocks back, and the streets were almost impassable. Traffic had been stopped altogether on most of the streets. We frantically called the garage and learned that the truck had not returned and that it was to make one more delivery to a building three blocks away. We literally flew, and got there just in time to meet the driver who was heading back to the garage. We jumped in and raced through alleys and side streets, and in a round-about way reached the hotel. Here we loaded the cameras and tripods and magazines containing the precious panchromatic films. Then all three of us jumped into the truck and started for the big skyscraper where we were to leave Seth and his camera.

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Let's Have a *Heart-to-Heart* Talk about "Pressure"

By

W. W. Wagner

IN response to the writer's recent invitation to readers of this article many letters have been received from players and teachers asking for solutions for their difficulties. So far, I have been able to answer these inquiries personally and I hope that the answers have been of benefit to my correspondents. However, I have been particularly impressed by certain questions which seem to be the most common and with that in mind will briefly discuss them in this article.

Players who have tried the so-called "no pressure" method of playing, which I would rather call "minimum pressure," have complained that they notice an aching in the muscles of the cheeks, after playing a short time. This is only natural and not to be worried over at all because you are attempting to use a new set of muscles which have never been developed and which do not have sufficient strength as yet to withstand the effort that you are putting on them.

In practicing, a good signal to stop and rest is this ache in your cheeks. Mother Nature has provided well for just such an emergency. Whenever you have an ache something is wrong and when your cheeks ache that means you are overtaxing the muscles. Just rest a while and then start over again and as you build up the muscles, the periods between the aches will grow longer and longer.

Other players complain of being extremely short of breath so that after they finish playing they puff and pant as badly as a runner at the end of a race. There are a number of things that could be wrong in these cases. The lip may be so poorly developed that it requires an unusual amount of effort to produce a tone. The player's instrument

may be of poor quality with leaky valves which would require greater exertion, or it may be that these people are not breathing correctly. Readers of this writer's articles have often read my admonition to use the diaphragm for proper breathing. Proper breathing is perhaps one of the most important considerations for the trumpeter. I would advise any player to study it carefully. The breathing methods used by singers could be employed almost exactly by the brass instrument player.

Many letters have been received from players who complain of the length of time that it takes them to "warm-up" their lips. There is no doubt that much of this trouble is caused by the fact that these players are using a considerable amount of pressure which has a tendency to stiffen the lip muscles and harden the embouchure. When the player first picks up his horn his lips are stiff so that the muscles are not flexible and the embouchure is hard. A little later after the lip has been "warmed up" the embouchure will respond more easily.

By all means, never attempt to play a solo or a concert without first giving your lip a chance to adjust itself, and if you do nothing else, play long tones softly for a little while and then arpeggios, intervals, lip trills and similar exercises that will tend to loosen up and flex the lip muscles. To these players that are having this difficulty I would earnestly advise studying new and modern methods of tone production to elim-

inate the pressure which is really the root of your troubles.

Another thing which has impressed this writer is something which I am quite sure is responsible for many of the difficulties trumpet players have, and that is, trying to play solos which are without a doubt beyond their actual ability. I have letters from young players who want advice on proper tempos for certain solos which I know to be difficult numbers. In many cases these people have only been playing for a year or two and it is only logical to assume that these solos are beyond the actual ability of these players.

Great soloists will spend months and even years on certain solos before they would think of playing them before the public. Certain soloists who enjoy excellent reputations have a repertoire limited to only four or five solos that they will consent to play before the public, and these numbers they have studied for years, and practiced daily.

When a performer appears before the public he is going to be judged by what he does right then, and not what he might have done. The number that he plays either sounds good to his audience or the reverse. Have you ever listened to a soloist who made you feel uneasy? You wanted to help him and he gave you the impression that at any moment he might break down, or miss a high note, or have difficulty in the cadenza. It is a good wager that he was trying to play a solo beyond the

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Bad Band Rooms

How they Fray Your Nerves

By Richard M. White

IN the preceding issue we discussed the subject of the effects of noise on the human system and how music in reverberant rooms can be considered as noise under certain conditions. The next question is: What can we do about the situation? It is impossible to cover the broad subject of acoustics in a short article, but a few of the basic principles can be quickly outlined.

There are a number of devices available with which loudness can be measured at any time. Reverberation can be actually measured in a room and checked against calculations.

In band rehearsal work, we know that we have a definite quantity, or loudness of sound to deal with. It cannot be reduced, as it is fixed by the type of rehearsal and the size of the band. Therefore, we must turn to some means of absorbing the sound after it has been originated. This can be done by the proper use of sound absorbing materials, which are commercially offered today. There are a number of specially manufactured acoustical materials which have the property of absorbing a known percentage of the sound that strikes them. This percentage of absorption, or coefficient of absorption, as it is known in the industry, varies with the different types and kinds of acoustical materials.

The use of the proper quantity of these materials in a band rehearsal room will reduce the period of reverberation to a very low value and will result in good acoustical conditions. The type and quantity and absorption coefficient of the material to be used depends upon several factors involving the shape and size of the room, the number of people using the room, the loudness of sound

Part Two

to be expected within the room, and other factors of an engineering nature.

Reputable manufacturers of acoustical materials have an engineering department with special facilities for determining the correct quantity of acoustical treatment that should be used in any given interior, and to predict, in advance of building construction, what type and quantity of treatment will be required to achieve satisfactory acoustical and hearing conditions.

We can predict, for example, what reduction in loudness of sound will be obtained by acoustical treatment, and whether or not the resulting loudness level will be sufficiently great to cause the detrimental effects referred to previously.

Proper acoustical conditions can be achieved in existing rooms by the application of a pre-determined quantity of acoustical material with a definite absorption coefficient. The solution of this noise problem is one of the newer sciences and is no longer guesswork. Acoustical treatment, the remedy for poor acoustical conditions, can be readily installed in new or old buildings.

There are advantages for the music supervisor offered by acoustical treatment other than the reduction in noise and the resultant reduction in fatigue, etc., which are of particular benefit to band instrument instruction.

It has been found, in general, that rehearsals held in the open air made possible better hearing of individual instruments and performance in the band. You have all noticed the difference in performance of a band that was drilled in a reverberant rehearsal room or auditorium and then taken out into the open

air for a concert. Discrepancies of pitch, intonation, and other factors that were not noticed in the rehearsal stood out like a sore thumb when the band played out of doors. Some of these discrepancies, of course, are due to temperature changes—but even with uniform temperatures, marked discrepancies are noticed.

If it were possible to produce open air conditions in a band rehearsal room, all the advantages of checking performance would be obtained. In the open air, sound is totally absorbed, except that small fraction reflected once from the ground. In a reverberant rehearsal room with non-absorbing walls and ceiling, the sound energy takes considerable time to be absorbed. If acoustical materials, having the power of absorbing sound, are used upon the walls or ceiling, a good measure of open air conditions is obtained. Fortunately, it is now possible to predict how close we can come to open air conditions with acoustical treatment.

In cooperation with Harry Clarke and Mr. Ruddick of the Cleveland Board of Education, a number of practical experiments were conducted with a high school band. Several groups from this band were selected, one of which numbered approximately 35, and comprised the average small band. This group played portions of several numbers in a large room with excessive reverberation and without acoustical treatment. The same selections were then repeated by this group in a room that had been well treated with acoustical materials to reduce the reverberation to a very low point. Smaller groups were then tried in rooms approximately the size of the practice rooms usually found in schools. For example, the brass section was con-

sidered as one group, including cornets, trumpets and trombones. The woodwind section, comprising the oboe, flute, clarinet and bassoon, was similarly tried out. Rehearsals were held alternately in untreated, and acoustically treated rooms. The results of the observations of all the band directors attending these experiments can be classified as follows:

(1) **Pitch Sensitivity.**—A very marked difference was noticed by the band directors in the matter of pitch sensitivity with all groups of players when playing alternately in reverberant rooms and acoustically treated rooms.

Discrepancies of pitch between various instruments in the group were very noticeable when playing in a treated room and were unnoticeable when playing in a reverberant room. The individual musicians were also made much more conscious of the necessity for maintaining accurate pitch when playing in a treated room.

(2) **Effect of Tone Quality.**—The rooms which were acoustically treated had a very beneficial effect upon the ability to distinguish harmonic parts. Elimination of reverberation and consequent reduction in intensity of the total sound energy in the room brought all the harmonic parts out in much greater relief, and made possible greater attention to the work of each individual player. The tonal quality of all instruments was affected in some measure, but in the majority of cases was improved. The oboe was the only instrument suffering any noticeable deterioration of tonal quality and this was offset by the placing of hard reflecting surfaces near the musician playing this instrument thus reflecting a greater percentage of the sound direct to the instructor. Lack of reverberation eliminated the inharmonic overlapping of musical sequences. The music was not turned into noise in the acoustically treated room.

(3) Loudness.—When playing "FF" passages in reverberant rooms, the intensity of sound was much too great to permit careful attention to any individual musician. In the treated rooms, it was found in every case to be possible to play any section or group with maximum volume and at the same time be able to distinguish the performance of each individual musician. In the woodwind group in small practice rooms, it was found possible to play each instrument as loud as possible, without the total sound intensity building up to a point where any one individual instrument could not be judged for pitch.



In the first half of his story Mr. White told you some startling things about the real cause of band room fatigue—that dull, sickening heaviness that sends you home, night after night, irritable, nerves on edge, tired out. In this last instalment he gives you some of the high priced advice of the acoustical profession; tells you some of the simple remedies by which you may cure your rehearsal room before it wrecks you. These suggestions are invaluable to school musicians, and their directors.

tone quality, and general all-around performance. Perfect balance was easier to maintain. A 30 piece band could play at maximum volume in a very small rehearsal room which was acoustically treated, whereas the same group in a reverberant room was almost unbearable when playing at maximum volume. There was a very definite sensa-

tion of physical relief when the 30 piece group was shifted from the reverberant to the acoustically treated room.

(4) **Recognition of Performance.**—In all of the experiments, whether the whole band group was used or small sections, the various directors listening to the performance could clearly distinguish

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Do You Know the Acoustics of Your Instrument?

THE production of wind instrument tone is much more simple acoustically than is the case with stringed instruments. A column of air is the sole tone producer and this air column is vibrated directly by the player. It will be remembered that a recent instalment explained somewhat the way in which a pressure-rarefaction wave could be introduced into a confined body of air, spread through this air-body and be reflected back out through the opening by which it entered. The size and shape of the air-body determines the length of time required for one such episode, therefore the number of them that can occur in a second of time, and consequently the pitch of the air-body. In general, this is about all there is to wind instrument tone production; specifically there is a quite a little more. And before we can deal with its details further explanation is desirable of the vibrating of air-columns for the production of tone.

Suppose we have a tube that is closed at one end. If we blow across the edge of the tube at the open end a thin sheet of air is deflected slightly toward the bottom of the tube, the push of the contained air in the tube against this sheet forces it up out of the tube, then the force of the breath stream pushes it down again into the tube. The motion of this vibrating sheet of air is very much like that seen when a small ribbon is held against one edge of a tube so the free end of the ribbon is just clear of the opposite wall. If air is blown vigorously across the end of the tube this strip of ribbon will wave rapidly up and down. The air-stream blown across the open end of the closed tube waves or beats up and down in a similar manner.

As the air-stream thus moves into and out of the air-column in the tube it is evident that it is putting into the tube a series of condensations and rarefac-

tions. When it moves into the air-column the air in the column is compressed slightly; when it moves out of the air-column the air is slightly rarefied. If we could follow the compression wave we would see it move rapidly to the bottom of the tube and be reflected from the bottom back to the open end and thence into the outside air. If we could follow the rarefaction wave it would be seen to do the same thing.

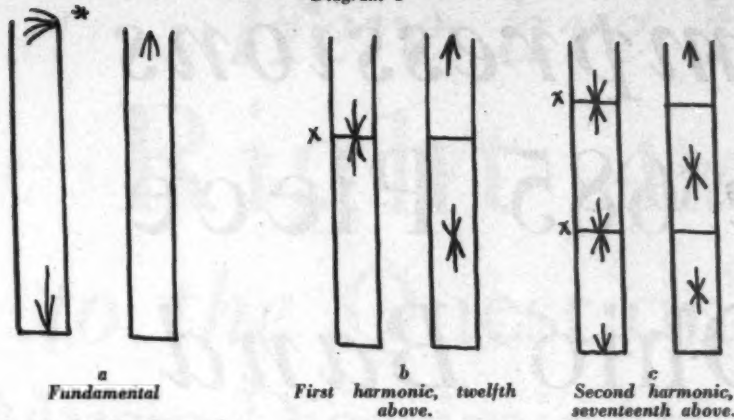
The length of time required for both waves to make one round trip each of the closed tube determines the length of time necessary to produce one cycle of the sound-wave. A little reflection will show, then, that the length of this closed tube is one-fourth the length of the sound-wave it produces when the air in it is made to vibrate and produce tone. If the tube is four feet long the sound-wave is 16 feet long, the speed of sound (1120 feet per second in warm air) divided by 16 gives the frequency of the tone, in this case 70 cycles per second, or a little above the C string of a cello.

This fluttering air stream will evidently have a certain rate per second movement of its own. The more pressure there is behind it, or the harder it is blown across the tube, the more rapid will be its flutter. This is easily proven with the ribbon across the tube end. If this rate of flutter is somewhere near the pitch frequency of the tube, the compression and rarefaction waves will in turn control the speed of the flutter and so synchronize it to the tube frequency, then the flutter and tube frequency are working together and the tone emitted is steady and full. When

the tube is first blown across the chances are that the tone will be uncertain for an instant, it is during this time that the tube is tuning the flutter to itself and until this is accomplished the tone is neither steady nor definite.

IF THE pressure behind the air stream is increased and the flutter rate thus stepped up the tone disappears, the push and pull of the air stream is out of step with the pulse rate in the air-column and is also strong enough so that the air column cannot control it. But if this flutter rate is increased sufficiently, another tone appears an octave and a fifth higher in pitch than the one first heard. As soon as the flutters occur faster than it is possible for the pulses to make their round trips through the tube, they immediately attempt to shorten their journey so that they in turn can enter and escape the tube fast enough to keep up with the flutters. For a time they are unable to do this. That is, the length of the tube and the speed at which the sound pulse travels through the air-column forbids their synchronization with the speed of the air ribbon flutters. When the speed of these flutters increases to the point where a compression wave from the flutter meets or almost meets the compression wave reflected from the bottom of the tube at a third the length of the tube from its open end, this higher tone can establish itself and be heard. An inspection of diagram I will make this plainer. (a) represents the closed tube with its air-column producing the lowest tone of which it is capable, usually called the fundamental.

Diagram I



Closed tube air-column vibration. *Air-ribbon flutters.

The arrows show the direction of travel for the compression and rarefaction pulses. (b) represents the closed tube with its air-column producing the first tone possible to it above the fundamental in pitch. It is evident that the first division of the tube where the two pulses can meet is one-third the distance from the top or open end. This allows the pulse to travel from the open end to the meeting place (x) while the other pulse is traveling from the center of the closed section below (x) to the line (x) and to the closed end of the tube and back again. This place in the air-column represented by the line (x) is known as the node. It is the place where compression and rarefaction pulses meet and are reflected from each other, so at this place there is least motion of the air but maximum pressure.

IT IS evident that with a closed tube this node could not be at the center of the tube for then the two pulses would not have an equal distance to travel and so be able to meet at the node. It is evident that the closed end of the tube must always be a node. It is also evident that the vibrating section at the open end of the tube is the only one able to put its frequency and other characteristics into the sound-wave, the other section can do so only by what it does to the open end section. The open end section is one-third the length of the tube, so its frequency is three times as fast, and this gives a tone an octave and a fifth above the fundamental. If a closed tube is blown so as to make it produce all the harmonics possible to it, it will skip every other one and produce only those harmonics whose frequency is three, five, seven,

nine, etc., times the fundamental. To produce the harmonics of two, four, six, etc., times the fundamental requires the place of greatest air activity, or anti-node to be at the bottom of the tube. This is impossible, as the closed end makes a node necessary here. (c) in diagram I, which represents the second harmonic possible to a closed tube, with a frequency five times that of the fundamental and a pitch two octaves and a third above it, will emphasize this. It also shows that the open end section must be half the length of the other sec-

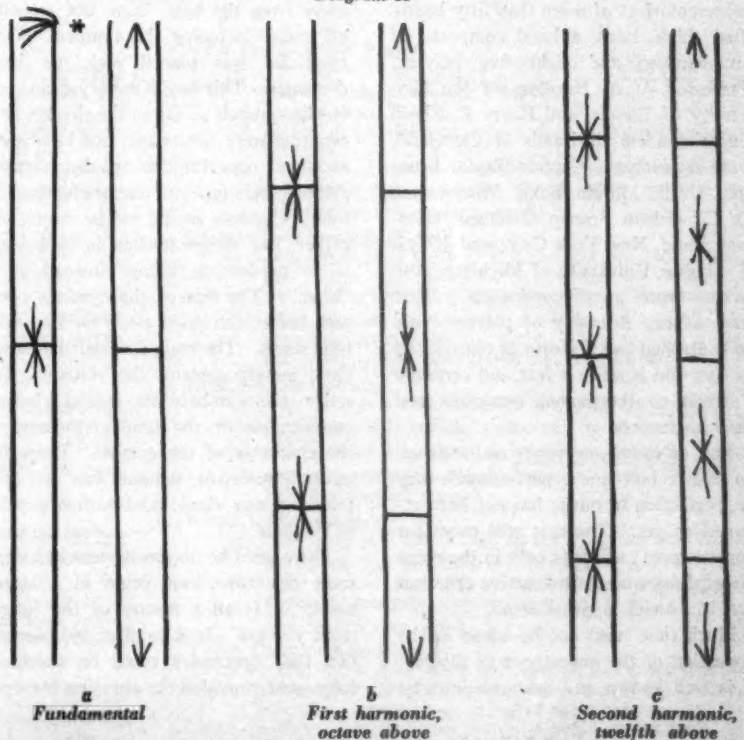
By
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tions, and it is impossible to have this condition unless the end of the bottom section, or a node, is at the closed end of the tube.

It must be realized that the vibration patterns shown in closed tube vibration do not always establish themselves the instant the tube is blown. There is usually an appreciable instant of time between starting the air-ribbon to flutter across the tube-end and the production of a solid definite tone. During this time the pulses in the tube are adjusting themselves to the establishment of nodes in the correct places and the tuning of the flutters to the frequency of

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Diagram II



Open tube air-column vibration. *Air-ribbon flutters.

My Impressions of the 685 Piece All-Ohio Band

THE Music Supervisors' National Conference was certainly an outstanding success. The main features were the Band Festival on the opening day and the National High School Orchestra closing concert playing America's ultra-modern compositions.

The All-Ohio Band was composed of the best bandmen of fourteen Ohio districts, each district presenting its own band as a unit. Consequently, this massed band of six hundred and eighty-five pieces was composed of fourteen district bands, each district selecting its best players from probably four or eight bands. In all, there must have been representatives of more than fifty bands. Just think, boys, a band composed of six hundred and eighty-five players! Professor A. A. Harding, of the University of Illinois, and Harry F. Clark, Superintendent of Bands of Cleveland, were conductors. Captain Taylor Branson, U. S. Marine Band, Washington. D. C.; Edwin Franko Goldman, Goldman Band, New York City; and Joseph E. Maddy, University of Michigan, Ann Arbor, were guest conductors. That such a huge assembly of players could be controlled and perform as remarkably as they did is quite a feat and certainly a credit to the school musicians and their instructors.

But, of course, everyone realizes that, no matter how fine a performance may be, perfection in music has not been attained as yet. There is still room for improvement; and it is only in the spirit of helpfulness and constructive criticism that this article appears at all.

Much time need not be taken in the discussion of the importance of rhythm. It is well known and acknowledged by

all instructors that rhythm is the basic element in music and extremely important. It is also recognized that the percussion instruments of the band are the principal instruments of rhythm; and yet this large band with its well trained players was carefully arranged, every section carefully placed — except the drummers. Oh, yes, to be sure, one bass drum was thoughtfully placed in the center. If it had not been so placed and watched rather closely, this large band might easily have run rampant in its tempo and destroyed the whole ensemble, so that was a safety measure and a bass drummer well placed; but the snare drummers were not only far away from the bass drum, but actually off stage, including the tympani. One cymbalist was placed with the bass drummer. This boy was very proficient on the cymbals as far as the rhythm and counting were concerned; but he missed excellent opportunities to demonstrate cymbal technique in the production of tone. Cymbals should not be struck together, but rather stroked in such way as to produce a "ching" instead of a "bing." The tips of the cymbals contact before the main circle so that the tone starts. The main force of the blow, then, merely controls the volume. To strike the cymbals flat-footed chokes considerable of the tone and destroys the character of the cymbal. Properly stroked sufficient volume can be obtained in any sized band with one pair of cymbals.

There need be no special fear of using more than one bass drum in a large band. It is all a matter of the judgment you use. In a band of 685 pieces, two bass drummers could be successfully used, provided the phrasing is care-

fully observed. This also applies to the cymbals in the same manner, but much more can be said about the snare drummers. One visiting supervisor was free to admit that the drum section was the weakest of the entire band; and there really is no reason for it.

The snare drummers, in this case, should have been placed close to the bass drummers and in the center, to the rear of the band. There were about twenty snare drummers, not too many for 685 men; but, of all the sections of this huge and marvelous band, the snare drum section was decidedly the weakest, not that they lacked volume, for there were sufficient in number but because hardly any two of them played alike. There was a decided lack of uniformity. This must not be confused with the idea that they might have swung their sticks in unison as is sometimes done by the violinists of an orchestra, who have a unison in bowing, admirable from the standpoint of showmanship, but not at all necessary or even practical from a musical standpoint. In the case of the drummers, however, many of them interpreted the drum part in their own way; and they gave the listener a decided feeling of uncertainty, with the result that the rhythmic effect was not only lost but, since it did not coincide with the rhythm instruments of the band, in a way clashed due to the improvising that some of the drummers attempted. This band, then, would have been improved had the drummers been first, placed in the proper position; and, second, selected according to their ability to play the parts as written.

By playing a part as written, I mean

(Continued on page 39)

By William F. Ludwig

Here are the Right Answers to the Questions in the Music Discrimination Contest

THE Music Discrimination Contest of the Music Supervisors' Conference was broadcast over a nation-wide hook-up of the National Broadcasting company. Every school musician was thus given the opportunity to take this interesting test, at least for the satisfaction of self-examination.

The questions below are given, just as they appeared on the official questionnaire, and the answer to each question is indicated either by underlining the correct word or writing the answer as indicated in light face italic type in parentheses.

THE COMPOSITIONS PLAYED

1. *Finale of Haydn Symphony (La Reine).*
2. *Dance of King Kastchei from "The Fire Bird," Stravinsky.*
3. *Clouds, by Debussy.*
4. *Romanza from Symphony No. 4—Schumann.*
5. *Nocturne in F Minor—Chopin.*
6. *Pastoral Variee—Mozart.*
7. *Andante Cantabile from "Francesca da Rimini"—Tschaikowsky.*
8. *Aria from "The Magic Flute"—Mozart.*
9. *Wie bist du meine Koneger—Brahms.*
10. *S. O. S.—Braine.*

First Composition Played

- (a) The style of this music places it as classical, romantic, impressionistic, modern. (Underline the correct word.)
- (b) Name a possible composer for this composition. (*Haydn.*)
- (c) The form of this composition is sonata form, three-part song form, rondo form, theme with variations. (Underline the correct word or words.)
(In considering form it is essential to grasp the first theme when it is played and keep this in mind throughout the playing of the composition.)

Second Composition Played

The style of this music places it as classical, romantic, impressionistic, modern. (Underline the correct word.)

Third Composition Played

The style of this music places it as classical, romantic, impressionistic, modern. (Underline the correct word.)

Suggest a name which you think would suit this composition. (*Clouds, by Debussy.*)

Fourth Composition Played

- (a) The style of this music places it as classical, romantic, impressionistic, modern. (Underline the correct word.)
- (b) The melody heard at the beginning is played in octaves by two instruments. Write in these spaces the names of the instruments heard: (*Oboe.*) (*Cello.*)

Fifth Composition Played

- (a) The style of this composition places it as classical, romantic, impressionistic, modern. (Underline the correct word.)
- (b) Name a possible composer for this composition. (*Chopin.*)

Sixth Composition Played

- (a) The style of this music places it as classical, romantic, impressionistic, modern. (Underline the correct word.)
- (b) Name a possible composer for this composition. (*Mozart.*)
- (c) The form of this composition is sonata form, three-part song form, rondo, theme with variations. (Underline the correct word.)

Seventh Composition Played

- (a) Judging by the style of this composition, underline the name of a possible composer: Mozart, Beethoven, Schubert, Tschaikowsky or Wagner.
- (b) This number opens with a theme in which you hear one instrument distinctly. Write in this space the name of the instrument heard: (*Clarinet.*)

Eighth Composition

- (a) The song is a folk song, an art song, an aria from an opera. (Underline the correct words.)
- (b) The person singing is a coloratura soprano, lyric soprano, contralto, tenor, baritone, bass. (Underline the correct word.)

Ninth Composition

- (a) The song is a folk song, an art song, an aria from an opera. (Underline the correct words.)
- (b) The person singing is a coloratura soprano, lyric soprano, contralto, tenor, baritone, bass. (Underline the correct word.)

Tenth Composition Played

The orchestra will play an unfamiliar composition. Suggest a name which you think would be suitable for this composition and give your reasons. (*This number describes very vividly a storm at sea, with the Morse signal, "S. O. S." (. . . --- . . .) heard at intervals through the tempestuous sounds of wind and waves.*)

Association News & Announcements

N. S. B. & O. A. Passes Out

THE National School Band and Orchestra Association, as such, sang its "Swan Song" in the auditorium of the Cleveland Board of Education Building at 3:30, Wednesday afternoon, April 6, 1932, year of our Lord.

It was a painless operation. The anesthetic had been administered at the Bandmasters' Clinic at the University of Illinois last January when that body, together with the orchestra folks present, decided that for administrative reasons it would be more practical to have two separate organizations. But you are urged, gentle reader, to keep strictly in mind that the separation is merely a matter of detail. In spirit and purpose we are all for one, and one for all. The closest harmony will be maintained between the National School Band Association and the National School Orchestra Association. And even administratively, the annual National Solo and Ensemble Contest will continue to be a joint affair.

The meeting at Cleveland was conducted under the gavel of A. R. McAllister, president of the dissolved association, and there was considerable business of importance transacted before the trap was finally sprung. C. M. Tremaine, secretary and treasurer of the old association, gave some important information about the trophies that are now in a liquid state of possession, and the final decision in regard to the disposition of them will be of interest to everyone.

These trophies, it was decided, are to remain in the possession of those who now have them by right of having won them for the year's keep at the last contests. If the grading system is definitely adopted, or if for any reason these trophies do not again enter into competition, they may remain indefinitely in the hands of their present possessors. But if at any time, these trophies may be needed for future contests, it must be understood that they are subject to call. The rights which those contestants now have in those

trophies, that is the one or two legs they have won on them, will, of course, remain undisputed.

A timely and most thoughtful sug-



Adam P. Lesinsky, Whiting, Indiana, new president of the National School Orchestra Association

gestion came from Mr. Tremaine in connection with the passing of John Philip Sousa, whom school musicians of the National School Band and Orchestra Association have come to know so intimately and love so deeply during the past few years of our close association with him. Mr. Tremaine proposed that the association adopt a reso-

lution, expressing the keen regard of the association for Mr. Sousa, the depth of our loss and the sincerity of our sympathy to the bereaved widow. He also proposed that this resolution be prepared in suitable art form for the permanent possession of Mrs. Sousa to whom it will be presented. A fund of \$100 from the treasury report was voted for this purpose, and every school musician will be glad and proud that he has, through the payment of his dues, contributed to the fulfilment of this beautiful sentiment.

In a later issue of this magazine we will tell you more of this resolution and hope to be able to show you pictures of it.

As the old association was disbanding, or rather splitting itself into two distinct but cooperative units, which is really the truth of the matter, it was necessary to make some disposition of the cash in the treasury's possession. This amounted to approximately \$400 after deducting \$100 for the Sousa resolution, and this is to be turned over to the Joint Contest Committee for use in connection with the contest if needed. Whatever remains plus the net proceeds from the contest itself is to be divided equally between the two associations.

Orchestra Assn. Elects Officers

THE first official business of the new National School Orchestra Association occurred when that body convened in its first business meeting at 11:30, Wednesday morning, April 6, 1932, in the auditorium of the Cleveland Board of Education Building. The event was programed as a meeting of the Orchestra Division, and such it was, for it was part of the business of this meeting to accept and follow the action of the Band Division in "seceding from the union" and to officially organize the new Orchestra Association as an independent unit.

Perhaps the most important piece of business at this meeting, next to the

formation of the new Orchestra Association itself, was the election of officers as follows:

Adam P. Lesinsky, Whiting, Indiana, President.

Amos Wesler, Cleveland, Ohio, 1st Vice-president.

Beatrice McManus, Dearborn, Michigan, 2nd Vice-president.

Otto Krashauer, Waupun, Wisconsin, Secretary-treasurer.

It is an interesting observation that the treasurers of both the Band and Orchestra Associations live at Waupun.

The orchestra Contest Committee was also elected as follows:

Charles B. Righter, Iowa City, Iowa.

Francis Findlay, Boston, Mass.

George Wilson, Kansas.

Matthew Shoemaker, Hastings, Neb.

Alexander Harley, Des Plaines, Ill.

Coming Contests and Festivals

Colorado

District Contests Band

Pueblo—Pueblo, April 29, 30.

San Luis Valley—Alamoso, April 28, 29.

Eastern—Limon, April 23.

Western—Grand Junction, Unknown.

Band, Solo and Ensemble

Eastern—Limon, April 23.

State Contests

Denver—May 4, 5, 6.

Solo and Ensemble

Denver—May 7.

Orchestra

No District Contests.

State Contest

Denver—May 3, 4, 5, 6.

Solo and Ensemble

Denver—May 6.

Delaware

State Contests

Orchestra

Dover—April 23.

Solo and Ensemble

Dover—April 22.

Illinois

Band, Solo and Ensemble

District Contests

Northeast—Highland Park, March 19.

North Central—Wheaton, April 8 and 9.

Northwest—Rock Island, April 1, 2.

Central, East—Gibson City, April 16.

Central, West—Jacksonville, April 16, solo and ensemble, April 9.

Southern, East—Olney, April 22.

Southern, South—Carbondale, Unknown.

Southern, West—Hillsboro, Unknown.

State Contest

University of Illinois—Urbana, April 28, 29, 30.

Indiana

Band, Orchestra, Solo and Ensemble

District Contests

No. 1 (solo contest only)—Whiting, April 23.

No. 2—Valparaiso, April 23.

No. 3—Fort Wayne, April 16.

No. 4—Crawfordsville, April 15, 16.

No. 5—Knightstown, April 22, 23.

No. 6—Tell City, April 23.

No. 7—Rising Sun, April 23.

State Contest

Band, Solo and Ensemble

Evansville—May 5, 6, 7.

Iowa

Band, Solo and Ensemble

District Contests

Northwest—Ida Grove, April 15, 16.

North Central—Mason City, April 15, 16.

Northeast—Waterloo (West), April 15, 16.

Southwest—Shenandoah, April 15, 16.

South Central—Des Moines, April 15, 16.

Southeast—Washington, April 22, 23.

State Contest

Iowa City, May 4, 5, 6, 7.

Orchestra, Solo and Ensemble

District Contests

State Contest

(Same as above.)

Kansas

Band, Orchestra, Solo and Ensemble

State Contests

State Teachers College—Emporia, April 27, 28, 29.

Solo and Ensemble
State Teachers College—Emporia,
April 25 to 29.

Michigan

Band, Orchestra, Vocal

District Contests

Section 1—Mount Pleasant, May 6, 7.

Section 2—Port Huron, May 6, 7.

Section 3—Ypsilanti, May 6, 7.

Section 4—Kalamazoo, May 6, 7.

Section 5—Grand Rapids, May 6, 7.

Section 6—Charlevoix, May 6, 7.

Section 7—Alpena, May 6, 7.

Section 8—Sault Sainte Marie, May 6, 7.

Section 9—Escanaba, May 6, 7.

Section 10—Undecided, May 6, 7.

No state contest.

Minnesota

Band and Orchestra

District Contests

No. 3—Moorhead, April 23.

No. 4—Saint Cloud, April 23.

No. 5—Saint Paul, April 26.

No. 6—Montevideo, April 23.

No. 8—Lake City, April 23.

No. 10—Crookston, April 23.

No. 11—Northfield, April 23.

No. 12—Alexandria, April 29, 30.

No. 13—Minneapolis, April 23, 29.

No. 14—Worthington, April 23.

No. 15—Brainerd, April 23.

No. 16—Litchfield, April 23.

No. 17—Warroad, April 23.

State Contest

University of Minnesota—Minneapolis, May 5, 6.

Mississippi

Band, Solo and Ensemble

State Contest

Meridian—April 29, 30.

Nebraska**Band****District Contests**

- No. 1—York, April 8, 9.
 No. 2—Omaha, April 8, 9.
 No. 3—Wayne, April 8, 9.
 No. 4—Kearney, April 22, 23.
 No. 5—McCook, April 14, 15.

Band, Solo and Ensemble**State Contest**

Lincoln—May 6, 7.

New Jersey**Band and Orchestra****State Contest**

New Brunswick—May 7.

New York**Orchestra****District Contests**

- Central—Seneca Falls, April 22, 23.
 Northeastern—Lake Placid, April 23.
 Northern—Syracuse, May 6.
 Western—Fredonia, April 28.

Band**District Contests**

- Central—Seneca Falls, April 22, 23.
 Northern-Northeastern — Plattsburg,
 April 30.

Western—Fredonia, April 28, 29.

Orchestra, Solo and Ensemble

Central—Seneca Falls, April 22, 23.

State Contests**Orchestra**

College of Fine Arts—Syracuse,
 May 6.

Band

College of Fine Arts—Syracuse,
 May 7.

North Carolina**Band, Orchestra, Vocal****District Contests**

- Greenville District—April 16.
 Rocky Mount District—April 16.
 Fayetteville District—April 15.
 Raleigh District—April 15.
 Durham District—April 15.
 High Point District—April 16.
 Salisbury District—April 15.
 Charlotte District—April 15.
 Winston-Salem District—April 16.
 Shelby District—April 16.
 Lenoir District—April 15.
 Asheville District—April 15.
 Waynesville District—April 16.

State Contest

College for Women—Greensboro,
 April 28, 29.

North Dakota**State Contest**

Band, Solo and Ensemble
 Grand Forks—May 19 to 21.

Ohio**Band, Orchestra****District Contests**

Northeastern—Kent, April 22, 23.

Southern—Chillicothe, April 29, 30.

Solo and Ensemble

Northern—Oberlin, May 6.

Southern—Chillicothe, April 29, 30.

State Contest

Oberlin—May 7.

Oklahoma**Instrumental, Vocal****District Contests**

- Ada—April 21 to 23.
 Alva—April 15, 16.
 Durant—April 15, 16.
 Oklahoma City—April 22, 23.
 Tahlequah—April 15, 16.
 Tonkwa—April 22, 23.
 Tulsa—April 15, 16.
 Weatherford—April 15, 16.

State Contests**Instrumental**

University of Oklahoma—Norman,
 April 29.

Vocal

A. & M. College—Stillwater, May 6.

Oregon

No district contests.

State Contests**Solo and Ensemble**

Corvallis—April 15.

Band

Corvallis—April 16.

Pennsylvania**District Contests****All Music Contests**

Northwestern—Grove City, April
 21, 22.

Central District—State College, April
 15.

State Contests**Band, Orchestra**

Pittsburgh—April 29.

Band and Orchestra Ensembles

Pittsburgh—April 29.

Band and Orchestra Solo Contests

Pittsburgh—April 30.

Rhode Island**State Band Contest**

Central Falls—May 7.

No solo and ensemble contest.

South Dakota**Orchestra, Solo and Ensemble****District Contests**

- Madison District—Madison, April
 14, 15.
 Southeastern—Undecided, April 14,
 15.
 Aberdeen District—Aberdeen, April
 14, 15.

State Contest

University of South Dakota—Ver-
 million, April 21, 22.

Utah**Band, Solo and Ensemble****District Contests**

Southern—Price, April 14, 15, 16.

Northern—Logan, April 29, 30.

No state contests.

Vermont**State Music Festival**

Burlington—May 6, 7.

Washington**Band, Solo and Ensemble****State Contests**

Class A—Olympia, April 16.

Class B—Renton, April 29, 30.

Wisconsin**Band, Solo and Ensemble****District Contests**

- East Central—Waupun, April 23.
 Northeastern—Appleton, April 30.
 Northwestern—Rice Lake, April 30.
 Western—Viroqua, April 30.
 Southern—Undecided.

State Contest

Wisconsin Rapids—May 6, 7.

Connecticut**State Contest****Band**

New London—April 22.

Music Festivals and Conventions of the Northwest

April 20, 21, 22 and 23

Washington Federation of Music
 Clubs, Wenatchee.

April 29 and 30

Interstate High School Music Tour-
 nament, Forest Grove, Oregon.

April 30

Western Washington Class B Band,
 Orchestra and Solo Contest, Renton.

May 6 and 7

Eastern Washington High School
 Music Meet at Cheney.

June 16, 17 and 18

Washington State Music Teachers
 Association Convention, Everett.

June

Oregon Music Teachers Association
 Convention, Portland.

Canadian Festivals

April 11 to 23

Manitoba Provincial Festival, Winni-
 peg, Man.

April 14, 15 and 16

Yale-Cariboo Music Festival, Kam-
 loops, B. C.

April 20 to 23

Upper (Vancouver) Island Musical
 Festival, Nanaimo, B. C.

April 21, 22 and 23

East Kootenay Musical Festival,
 Cranbrook, B. C.

April 26 to 30

Victoria Musical Festival, Victoria,
 B. C.

(Continued on page 44)

The Message from Johann Sebastian Bach in *French Suite No. V*

Interpreted By Theodora Troendle

IT is always surprising that so many serious students of the piano are unfamiliar with the suites and partitas of that great master of Eisenach, Johann Sebastian Bach. The Inventions are studied for the most part, perfunctorily; and the Preludes and Fugues, often with labor and distaste. I wonder, if their study were not supplemented with a knowledge of the beautiful and melodious Suites, the student would not approach the task of mastering the literature. Bach has contributed for the piano, with a little more love and understanding. His melodies are so truly beautiful, pure unalloyed gold, and yet countless young pianists chafe at the enforced study of his works and complain at its "tunelessness." As well, accuse Shakespeare of lack of imagination.

The real reason why it is so hard for the average young student to appreciate the grandeur of old "Father Sebastian" probably lies in the fact that it is equally hard for them to appreciate the faith, reverence and idealism that went into the making of the German Renaissance.

Bach's music has, as its background, the sombre beauty of dusky, grey cathedrals; his music is essentially *vocal*. The different voices weave in and out like the threads of a tapestry. To our jazz attuned ears, it may, verily, sound dull and lifeless, but not to the student who has taken the pains to notice and examine his wonderful craftsmanship and the loftiness and deep originality of his themes.

Fleet, young, fingers run glibly through the intricacies of a complicated fugue, but how seldom do you hear one played with poise, dignity and the depth and quality of tone so necessary to beauty of performance.

The Suites are a collection of "Dance Tunes," and might therefore, serve as a better medium of introduction to the study of Bach's masterpieces.

The "French Suites" are somewhat simpler than the English Suites or par-

titas. And of the "French Suites" the fifth is perhaps the most ingratiating.

As space will not permit an individual analysis of the separate dances, I will only attempt to generalize, as a whole. The study of Bach is of such unusual value, principally because of the necessity of perfect control of tone, touch and a smooth, even legato. Therefore every phrase mark, every portamento, staccato and held, or tied mark, is to be noted with extreme care and caution. The individual voices must have a continuity, so that the effect is of three or four part singing and this is a difficulty that the pianist playing mere piano music does not often have to contend with. The held notes must always sing through. Every note and every voice is important in Bach; there are no notes



used to fill in or "pad out." Every voice is a solo and must be brought out or subdued as the piece requires. It can be readily seen what immense value this gives to tonal control which is the most valuable acquisition a pianist can have.

Rhythm is not so easily mastered, either. Take the "Loire" in this Suite; the most expert and experienced would find it necessary to count quite carefully, so that the dotted half notes would receive unstinted time value; how doubly necessary for the pupil. It is imperative, throughout the Bach literature, to retain steady, dignified rhythms. The *accelerando* was not a feature in the life or spirit of Bach's day, and consequently is but little to be found in his music.



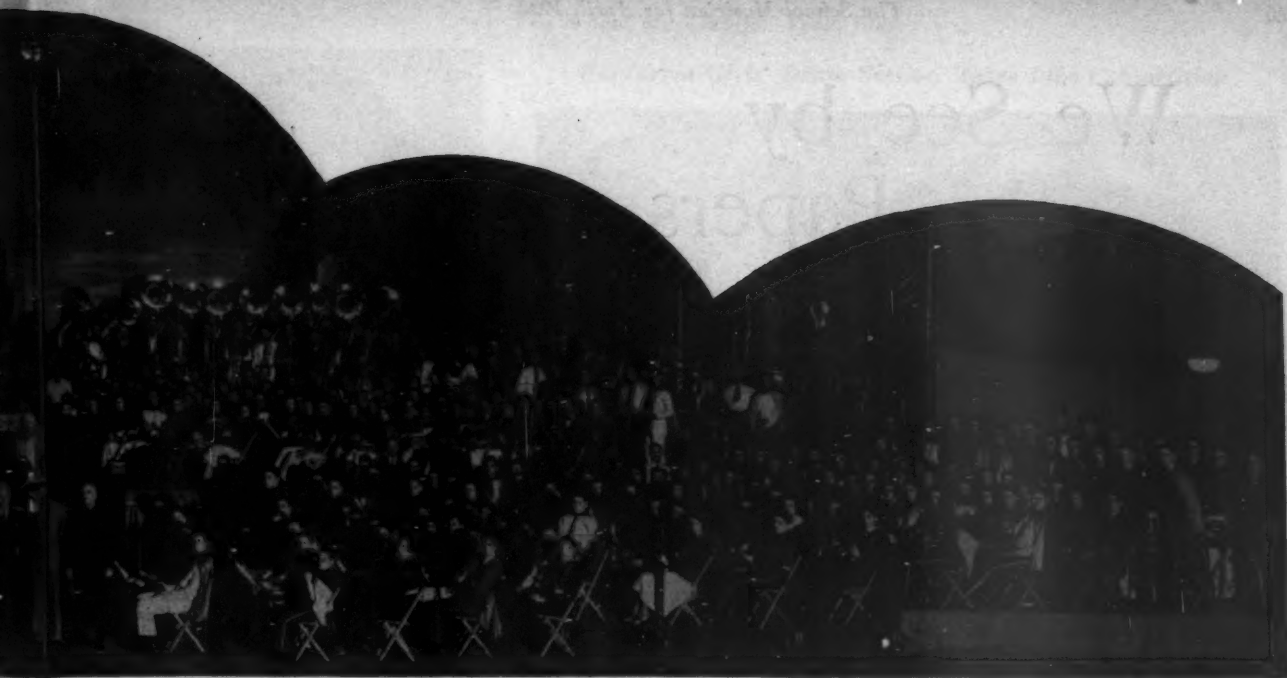
Bands Orchestras and Choruses

take the
Spot
Light
at the
Silver
Conference

Right, Dr. V. L. F. Rebmann, director of music, Westchester County Recreation Commission, New York, was one of the enthusiastic conductors of the orchestra. As it caught this characteristic pose, the camera recorded the satisfaction the conductor feels, with his musicians.

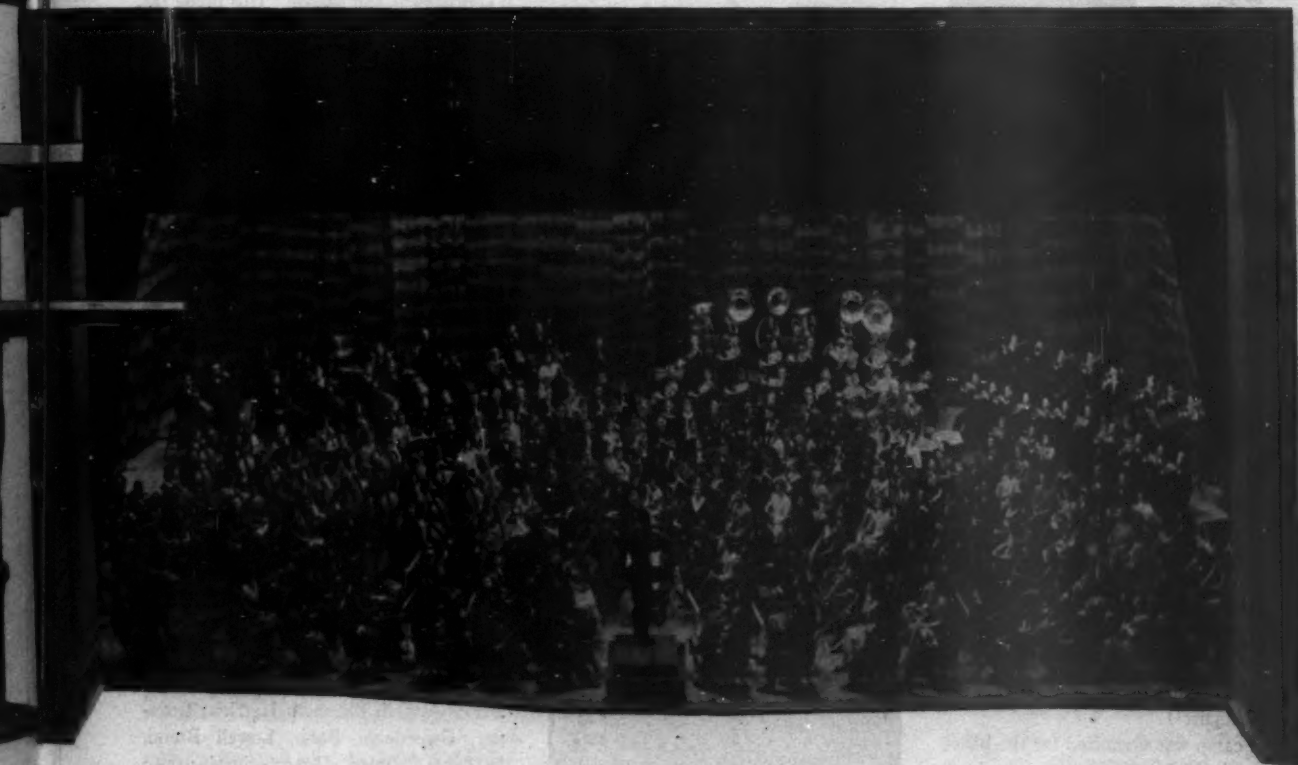
Vocal music in any quantity, supplied by two voices or three thousand, that will give you an idea of how well prepared and versatile was the conference, in song. And, brethren, those folks could sing.





You could never imagine how well six hundred and eighty-five "strange" musicians played together, after but one short rehearsal. They represent selected players from over fifty Ohio school bands, specially assembled in Cleveland for the Silver Anniversary Conference, and what a thrill! The directors you see in the center of the picture are, left to right: Harry F. Clarke, Edwin Franko Goldman, A. R. McAllister, and A. A. Harding who took their turns with the baton.

Again the National High School Orchestra astonished unbelieving symphony directors of "the old school" and proved that school musicians take their music seriously. These "orchestrians" came from almost every state in the union, with Alaska not too far away to send a charming miss. Nikolai Sokolof, director of the Cleveland orchestra, is seen conducting through the passages of Dvorak's "New World Symphony."



« We See by the Papers »

Ammon Hoover and His Pal

Millersburg, Pennsylvania, does not have a school band, but it does have a Boys' Navy Band of seventy members—and what a band! Ammon B. Hoover, jr., a regular *SCHOOL MUSICIAN* reader, is one of the members. Although only nine years old, Ammon has been solo saxophonist for the band for the last two years. He now devotes part of his time to solo playing in various parts of the country and over various radio stations. Any difficult music written for the E flat alto saxophone is not too hard for him; in fact, the harder it is, the better he likes it. Andy Sannella and Rudy Wiedoeft should feel honored because their compositions are Ammon's favorites.

The gold-plated, hand-engraved alto saxophone which he proudly displays is a birthday gift from his parents when he was eight years old. With boys like Ammon in the Boys' Navy Band, is it any wonder that it has won the state championship for the last three years?

New Band and Orchestra Camp

Nestled in a delightful valley between Beech Mountain and Grandfather Mountain along the headwaters of the Elk River at Banner Elk, North Carolina, is the Southern Appalachian Band and Orchestra Camp, the newest of high school music camps, which has a six weeks' summer session from June 20 to August 1.

The camp was organized for the benefit of the high school musicians from down South and East so that they



might have an opportunity to spend a portion of their summer vacation in combining healthful recreation in the invigorating atmosphere of the southern Appalachian Highlands while continuing their musical pursuits under the guidance of skilled instructors and adequate counselor supervision.

As the other more well-known camps, the Appalachian Camp has complete equipment and accommodations. The girls' dormitory, the boys' cabins, and the amphitheater or "bowl" are situated on opposite edges of the knoll across the Elk River from the Lees-McRae College Campus.

For the ambitious boys and girls down South and East who are interested in combining their music with pleasure, this camp should be one of the biggest boons ever.

Wausau Prepares for Trip

Two hundred and fifty students of the Wausau High School, Wausau, Wisconsin, are preparing for the state tournament to be held at Wisconsin Rapids, May 6 and 7. The three bands and orchestras are going down on a special train, consisting of five cars. The Senior high band, the Senior and Junior high combined orchestras, the Junior high band, and the Vocational school band will participate.

Meet the Nicolet String Trio

Not contented with having their band carry off high honors in both state and national contests for the last six years, the Nicolet High School of West



After one of the most exciting weeks in my history, I'm back from Cleveland, in the midst of a desk full of news, pounding the keys of the old typewriter. You just can't imagine how much fun it was meeting all of our old friends and making hundreds of new ones. Well, words fail me. That's just how much we enjoyed your visit at Booth No. 130.

Neta Ramberg.

DePere, Wisconsin, will have an orchestra to compete in the Wisconsin State Tournament this season. This orchestra, which is directed by Prof. A. Enna, band conductor, and is composed of many of the band members, promises to be very successful, as the members have tackled the job with a determination second to none.

The boys in the picture above make up the Nicolet String Ensemble, a three-violin combination, which has appeared in public on various occasions. They have acquired a repertoire of varied selections, and, no doubt, will be heard at the State Orchestra Tournament. From left to right, they are: Marcus Wegner, Robert Olsen, and Harold Jansen.

New Members Join Central

Central High School Band, St. Paul, Minnesota, recently held tryout contests for those who wished to enter the band. Mr. Blume, band director, chose the following new members which will bring the membership total to fifty, slightly more than last term: Clarinet, Marvin Bloch, Belva Cornell, Elizabeth Herrick; trumpet, Gwendolyn Bobb, Lowell Brand, Wallace Callinan, Gilbert Sprain; alto horn, Kenneth Enkel, Betty Schroeder;



drum, Burt Horwitz, Larr Wolf; saxophone, Frances Stasney. Everett Waldron has been chosen concert master.

Band Makes Own Instruments

Doesn't your school have a musical instrument manufacturing department? Well, if it doesn't the times are getting ahead of you and your school.

Parsons High School, Parsons, Kansas, actually has a musical instrument manufacturing department and one of the Parsons teachers worked out the idea for the instrument. Students in the woodworking department have been making more than fifty xylophones which will be used in grade school orchestras over the city.

Any Extra Pictures for Us?

Frank Thornton Smith, director of the music department of Stockton High School, Stockton, California, is planning a booklet to be published in the near future describing the activities of the department. With this purpose in view, he is having pictures of the band, orchestra and Troubadours taken.

Vikings Attend Conference

Six leading Northern High School music students of Flint, Michigan, attended the big conference at Cleveland, April 3 to 8.

Of the six there were three girls, Helen Mary Nyland, Florence Doyle, sopranos, and Jean Sarter, alto. Lawrence Guerin, tenor; Dean Winter, cornetist and Theron Wilbur, oboist, represented the boys.

Gurley, Nebraska, Band Anticipates Victory



Only organized since September, 1931, the Gurley High School Band of Gurley, Nebraska, intends to enter the Dis-

California Girls' Drum Section Defies Like Competition



If there is any drum section in any part of the country that can compete with this group of smiling faces, speak now or forever hold your peace. These five girls compose the drum section of the Gridley Union High School Band, Gridley, California, the one and only complete high school girls' drum section in the State of California, and perhaps

the United States. The girls are, from left to right: Eleanor Miner, Bernice Cockriel, Barbara Harkey, Ramona Newell, and Dorothy Vannote. Their uniforms couldn't be much snappier with the white skirt, white sweater, black bow tie and cocky hats, could they? And do they know how to use their sticks!

trict VI Music Contest at Sidney, Nebraska, April 15 and 16. And what's more, the band members' motto is: "We're after first place in Class D." With such determination, the band will surely come home victorious.

Archie Wheeler, the director, can well be proud of this group which he so re-

Mora Girls Join Band

Hardly a month has passed but what some new member has joined the Mora, Minnesota, band and orchestra. Dorothea Holland, a violinist in the orchestra, is now playing a clarinet in the band. Geneva Rostberg, a freshman, is also beginning band and plays E flat clarinet. A sophomore, Margaret Anderson, is the new sousaphone player whom you see wending her way to practices.

Hammond Musicians Form Symphony Orchestra

To stimulate the interest of civic music lovers in a local organization and to provide a place for graduated musicians to continue their music, the assistant director of the Hammond High School bands and orchestra, has undertaken the organizing of a local symphony orchestra.

Hammond High may well boast of providing most of the members of this group of players. The members who are yet in the high school orchestra are: Robert Sharpe, Mary Dugan, Florence Gindl,

cently organized and brought up to its present state of anticipating contest victories. More power to them!

Charlevoix School Band Will Enter Class B This Spring



"We don't claim that we can win a Class B. banner in the contest this spring, but we do say that the winners are going to have to do some real kicking to keep us down," thus quotes Albert W. Rider, director of the Charlevoix School Band, Charlevoix, Michigan.

Last spring Charlevoix won first place in the district in Class C. This year they intend to enter Class B, which will give them competition with such bands as Cadillac, Traverse City and Petoskey.

The band is controlled by an execu-

tive council consisting of three officers of the band and three committee chairmen who are: Hugh Parker, student conductor; Marian Tyler, librarian; Rex McGhan, property manager; Ruby Supernaw, decorating committee; Edna Knutsen, program committee, and Ralph LeMeiur, publicity committee. Band rehearsals are held daily for forty-five minute periods, as the band is an organization within the regular school system and receives the same attention as does any other class.

Mike Lengyl, George O'Brien, Marjorie Dye, Jane Seaman, Wilber Schweiger, Lee Hickman, Earl Manus, Robert Childs and Pauline George.

The alumni of the high school orchestra are: Ralph Christopherson, Joe Barnhart, Frank Drexler, Gladys Hudson, William Reichus, Leo Borak, James Cornwell and William Argus.

Former Dunbar Musician Turns Pro

Fred Norman, who was a member of the All-High School Orchestra until his graduation in 1930 from Dunbar High School, Washington, D. C., is now playing with Elmer Calloway and his Club Prudhom Orchestra.

Norman is one of the only two Washington boys in Calloway's orchestra. His professional playing of the trombone has helped him through school. He has been a member of the Howard University Band since his enrollment there.

Oshkosh Band Enters Contest

The Oshkosh High School Band under the direction of F. H. Jebe will enter the Annual Music Contest to be given during the National Music Week, May 5-7, at Wisconsin Rapids.

mental music classes; one hundred and twenty-five in the choral class; forty-five in the regular band; forty in the orchestra, and thirty-five in the junior orchestra.

All this came about since Edwin M. Steckel became director of the music department in September, 1931. The Peekskill High School Band, which is now completely uniformed, plays at all basketball games, and has given several public concerts at home and in other schools in Westchester County.

Shorewood Has Globe Trotters

Six Shorewood High School, Milwaukee, Wisconsin, students participated in the recent events at the Music Supervisors' National Conference, Cleveland, Ohio.

Florence Smith and Charlotte Becker, sopranos, sang with the National Chorus, and Raymond Fleischhauer, Marjorie Brown, Marie Konz, and Norton Bier-sach played with the National Orchestra.

How to Abate Spring Fever

What early rising these spring concerts bring! Why, at Faribault High School, Faribault, Minnesota, the trombone and baritone players have been to school as early as 7:15 every morning for extra coaching on concert numbers. The faithful clarinetists, it is said, just took a bite for lunch and then hopped back to practice. The bass and alto players could not let the other players get ahead of them, so they remained after school one hour each night.

All this was in addition to their regular practice in preparation for the fifth annual high school band concert which they gave on April 15.

Girl Drum Major for Huntington

At a recent meeting of the Huntington High School Band, Huntington, Indiana, Mr. Weesner, the director, an-

The selection to be played is the "Zampa Overture," by L. J. Herold. The band members are practicing most diligently, in order that they may render this difficult number.

The mere problem of raising money to make it possible for the boys to attend is being solved by the Band Mothers' Club.

Peekskill Music Department Progresses Rapidly

Prior to November, 1931, Peekskill High School, Peekskill, New York, did not have a very progressive music department. Now there are more than one hundred pupils enrolled in instru-



nounced that the band will have a girl drum major to direct the band while marching. This is the first time that a girl will have the honor of being chosen for the position.

Whoever the young lady may be I hope she sends THE SCHOOL MUSICIAN her picture, especially when she is all decked out in the new outfit.

North High Senior Composes

Kathleen Jackson, a senior of North High School, Minneapolis, Minnesota, won first place in the preliminaries of the original composition contest held in North Auditorium the second week in March. Her composition was "Scherzo."

Naomi Young and Christy Christianson won honorable mention. The composition was judged on four points, namely: rhythm, originality, harmony, and presentation. The all city-final, of which we have not heard the complete results, was held at the new Ramsey Junior High School during the first week in April.

Contest-Festivals Scheduled

In substitution for the All-Suburban Music Festival which had been planned for the district in and around Milwaukee, Wisconsin, there are to be three contest-festival events held in the following places:

Friday, April 29, Band, West Milwaukee.

Friday, May 13, Glee Club, Wauwatosa.

Friday, May 20, Orchestra, West Allis.

Each school will present a program of its own choice during a designated amount of time. There is to be one critic for each festival who will make constructive comments for each school which participates.

Faribault Band Entertains

Under the direction of Mr. Purdie, approximately forty-five members of the Faribault, Minnesota, High School band took part in the fifth annual band concert which was presented on Wednesday evening, April 13.

A well balanced program including the favorite type of music of the majority of the audience was highly commented on. Two of the most important features were solos by two members of the band. Willard Cox, concert-meister of the clarinet section, gave a clarinet solo and Wendell Grove, solo cornetist of the band, also performed.

(Continued on next page)



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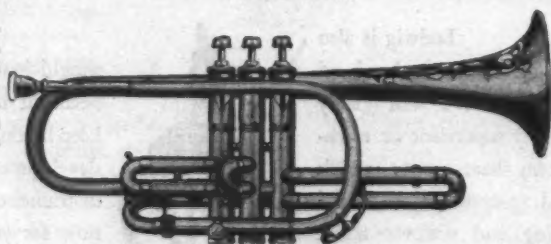
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CLEVELAND, OHIO

Billings to Hold District Meet

Billings High School, Billings, Mon-
tana, has been selected to hold the dis-
trict interscholastic music meet which
will be held about May 1. Letters have
already been sent out inviting the vari-
ous schools in the district to take part.

The high schools in the district which
are eligible to enter the contest are:
Absarokee, Bearcreek, Belfry, Belmont,
Billings, Bridger, Broadview, Custer,
Edgar, Fromberg, Hardin, Hysham, Jol-
iet, Laurel, Lodge Grass, Melstone,
Musselshell, Park City, Red Lodge,
Rapelje, Roberts, Shepherd, Washoe
and Worden.

Custer Band Gives Concert

The Custer County High School
Band, Miles City, Montana, recently
presented their annual concert, furnish-
ing the fourth lyceum number of the
year.

The first part of the program con-
sisted of several pieces played by the
band and the second portion was made
up of special numbers, such as clarinet
and cornet quartets, and xylophone,
baritone and cornet solos.

Allegro Club Entertains

The Allegro Club of Bozeman, Mon-
tana, under the direction of Kathryn
Cochran, recently gave an excellent mu-
sical program which consisted of several
piano solos by Adalae Hansen, Alice
June Perrin, Karl Houston, Kathryn
Cochran, and a piano duet by Dorothy
Russell and Vivienne Finley.

Joliet Gives Annual Concert

A varied and delightful program, con-
sisting of three parts, was given on the
evening of April 2, by the Joliet High
School Band, Joliet, Illinois.

The first and third parts of the pro-
gram were given by the concert band,
and the second part by the military
band. Sousa's latest marches were
favorites for the evening.

Ted Kozuch Makes Debut

Under the direction of Dr. Frederick
Stock, Ted Kozuch, McKinley High
pianist, made his debut with the Chi-
cago Symphony Orchestra, Sunday,
March 27. Ted is a clever pianist and
when his number was over, he received
so much applause that two encores fol-
lowed.

From Our Reporters

Spaulding Presents Operetta

Alice Keir, Reporter

An operetta, "Barbarossa of Barbary," was recently presented by the members of the combined glee clubs of the Spaulding High School, Barre, Vermont, and a group of boys and girls from the Lincoln School.

The scene of the operetta was laid in old Algiers where Barbarossa, a renegade pirate, ruled. Oh, for the life of a pirate, especially in this operetta.

An orchestra ensemble accompanied the glee clubs while Constance Sinclair and Eloise Hathaway assisted at the piano.

Hobart Attends Symphony

Elizabeth Davis, Reporter

On March 19 fifty-five members of the Hobart, Indiana, High School band made a trip to Chicago to hear the Chicago Symphony Orchestra play Symphony No. 4 by Tchaikowsky, the Finale of which the Hobart band will play in its May concert. It is needless to say that this concert left a memorable impression on the minds of these high school musicians.

St. Maries Changes Plans

Dwane English, Reporter

The St. Maries High School Band, St. Maries, Idaho, has had to change their plans on entering the district meet at Spokane, Washington, because this contest has been called off. In lieu of that, however, their director, Mr. Windham, has arranged for them to enter the contest at Lewiston, Idaho, April 22 and 23.

From the band which numbers only thirty, there will be ten different soloists competing on cornet, bassoon, baritone, cello, clarinet, trombone, French horn, tuba, saxophone, and flute.

Sousa Memorial Concert

Phyllis Barry, Reporter

On March 13, the Greenville High School Band and the Greenville City Band, under the direction of Dwight Brown, gave a memorial concert in honor of John Philip Sousa. The program was entirely composed of the renowned "March King's" marches, including "Washington Post," "Semper Fidelis," "U. S. Field Artillery," "The Northern Pines," which was his last march dedicated to the National High School Orchestra and Band Camp at

Interlochen, Michigan, and last but not least his ever-famous "Stars and Stripes Forever."

At the close of the program the audience and members of the two fifty-piece bands stood and paid silent tribute to this beloved patronage while taps were reverently played. More than five hundred people filled the auditorium.

Froebel Orchestra Appears

Pearl Vurva, Reporter

Now, in their third year, the Froebel High School Orchestra of Gary, Indiana, gave their second annual concert on April 1, with choice selections from Mozart, Schubert, Victor Herbert and other noted composers.

The program opened with a selection from Mozart, "Die Entführung aus dem Serail" (Belmont and Constance). "Sinfonietta" from Sonata, Op. 137, by Schubert followed. The third number on the program was the "Marche Militaire Francaise" (No. IV) by C. Saint-Saens, a piece never before attempted by any other orchestra in Gary. Jennie Smiegal, an able student of the violin and now holding the first chair in the orchestra, played a violin solo entitled "La Folia Um Variations" by Corelli.

From an eighteen to an eighty piece orchestra in two years is the astonishing record set by Ken W. Resur and his Froebel Concert Orchestra. In the second year of its organization, 1930, the orchestra walked away with the cup at the Indiana State Orchestra Contest and won fifth in the National Contest. Since then the Gary schools have not entered any contest.

District 4 Holds Contest

Willis Sheets, Reporter

District No. 4 of the Indiana School Band and Orchestra Ass'n held its contest at Crawfordsville, Indiana, Friday and Saturday, April 15-16. Bands from the following towns, Terre Haute, Marshall, Rockville, Monticello, Frankfort, Clay City, Brazil, LaFayette, and Crawfordsville, participated.

Forreston Wins in District

Lee Timmer, Reporter

The Forreston High School orchestra, Forreston, Illinois, won first place in the Route 72 contest held at Byron, Illinois, on April 9.

For winning first in both the boys' glee club and the orchestra, the school



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was presented with a beautiful orange and black banner. The required number for the orchestra was "Festival Overture" by Taylor, and the selected number was "Old Songs We Love" by Epperson. Beth D. Hower is the proud orchestra director.

Guthier Is Student-Teacher

Betty Tuttle, Reporter

Richard Guthier of Huntington High School, Huntington, Indiana, has been instructing those of Marion High School who wish to learn the drum. On March 17 he attended all of the band classes and gave a splendid drum solo for each class.

Downers Grove Band Wins!

After winning first place in the North Central District band contest, the Downers Grove Grade School Band, Downers Grove, Illinois, is all set to compete in the State Contest. The band, only organized since September of this school year, is composed of sixty boys and girls from the fifth, sixth, seventh

and eighth grades. Rehearsals are held twice a week during school hours.

It might be said to the band's credit that previous to its organization last September thirty-eight of the players had had no band experience whatsoever. Now the band is classed among the champions.

Of course, you remember Clyde Miller, first hornist of the band, who won second place in the State French horn solo contest last year. Well, he'll do it again this year, I wager, for he has already won first place in the District Contest.

According to his director, C. J. Shoemaker, Clyde is a very sincere student of music and has a most extensive repertoire of solos for an eighth grade boy. With students of his capacity in the band is it any wonder the Downers Grove Grade School Band began the season by placing first in the District.



Wagner's Talk on "Pressure"

(Continued from page 13)

limit of his ability and had he selected a number a little more simple and within his ability he might have played it in a free and easy style, which would be in better taste with the audience.

Many so-called trumpet soloists could be classed more accurately as "studies in musical gymnastics." If you play a number of this sort before musicians they will appreciate the technical difficulties which you have mastered, but the average audience does not care for

things of that sort. Beautiful melodies, bright sparkling polkas are always good, but do not select anything which is "over your head."

Again I will extend an invitation to readers of this good magazine to write me their difficulties, but you can aid me considerably if you will confine your letters to direct questions, and if you will number each question and keep a copy of your letter, I will be able to answer every letter more promptly.

Rialto of the Silver Anniversary Conference



If you have ever wondered just how much band instrument manufacturers and music publishers really know about music, you should have heard this impromptu band—then you'd never wonder any more. Harold Bachman, Million Dollar Bandmaster, called the boys together for a few sprightly tunes. Here are their names, if you can follow us: Mr. Bachman, director, E. M. B.; first row, Vincent Bach, cornet, Vincent Bach Corp.; Joseph Urbanek, clarinet, Rubank, Inc.; F. A. Mayer, flute, Cundy-Bettoney Co.; Neil A. Kjos, clarinet, Educational Music Bureau; Richard H. Tainter, clarinet, Buescher Band Inst. Co.; Karl B. Shinkman, clarinet, York Band Inst. Co.; Henry Bussey's bass player with an H. N. White tuba; Ray Furness, tuba, Colgate University; Mark Hindsley, trumpet, Cleveland Heights High School; Raymond Shannon, trumpet, Frank Holton & Co.; Dick Bressler, trumpet, C. G. Conn, Ltd.; Doc Wagner, trumpet, Buescher; Herman Ritter, French horn, Fillmore Music Co.; Otto A. Shrina, flute teacher, Cleveland, with a Wm. S. Haynes flute; Jim Boyer, French horn, Conn; Harry Warner, French horn, Sam Fox Publishing Co.; Unidentified with a Selmer contra bass clarinet; Herbert L. Rehfeldt, trombone, school band director, Appleton, Wis.; Joseph F. Winneur, trombone, The C. F. Toenniges Co.; R. H. Liessman, trombone, Holton; Wayne Thorne, trombone, York; Al Kirchensteiner, trombone, Sam Fox Pub. Co.; Jim Larsen, clarinet, Larsen Pictures; A. A. Harding, euphonium, director of bands, University of Illinois; F. Roy Vollick, baritone, Cass Tech High School, Detroit, Michigan; Albert R. Gish, trombone, Bandmaster at large; Geo. H. Way, snare drum, Leedy Mfg. Co.; Ray Lambers, music dealer, Cincinnati (not performing); Bill Ludwig, bass drum, Ludwig & Ludwig, Inc.; Ray Jordan, cymbals; Unidentified, Carl Fischer Musical Inst. Co. alto; and Lynn Sams, euphonium, Conn.

THERE was a happy sparkle of prosperity in the busy atmosphere of the Exhibitors' Hall at the Music Supervisors' Conference.

Makers of band and orchestra instruments of all descriptions, and publishers of musical compositions and text books in endless variety gathered there with elaborate, colorful displays to show their wares and tell about new things.

And the delegates, band and orchestra musicians, and singers poured in

hour after hour and day after day throughout the week with an insatiable thirst for knowledge. They gathered up the free literature and the complimentary magazines. They listened to the details of new improvements and innovations in the art of musical instrument construction. They hummed the new songs and fingered over the new tunes at convenient pianos. It was a veritable laboratory of music and everyone came with a fine spirit of

(Continued on Page 42)

A Card of Thanks from Martin

When it came to us a few months ago to conduct a nation-wide contest for the best letters on "Why a School Musician Should have the Best Possible Instrument," we naturally expected to arouse much interest and to receive many fine, well written letters.

Frankly, the friendly response and the number and quality of the letters that have come from every state in the union have exceeded our fondest hopes and filled our hearts with gratitude.

While the three judges; namely, A. R. McAllister, president, National School Band and Orchestra Association; Waldo Adams, Elkhart County Superintendent of Schools; and Ralph Longfield, St. Joseph County Superintendent of Schools are struggling with the problem of choosing the prize winning letters from the great volume of masterpieces we have turned over to them, we take this opportunity to express our sincere thanks to the thousands of students who have submitted their letters, and to their fine directors and teachers who have evidently contributed so much both in argumentative logic and in literary style. The winners will be announced in the next, May, issue of your official magazine, which by the way has been the only medium used for this campaign.

Meanwhile, we ask the kind indulgence of all those who have so generously contributed of their time and skill. We, like yourselves, eagerly await the decisions of the judges. It will be a happy day for us when the lovely prizes are on the way to those who will so proudly receive them. We bank on the good sportsmanship of the new generation to subdue any suggestion of disappointment to the hundreds whose letters will fall, many but a hair's breadth, below success.

Look for the complete announcement in the May issue of *The School Musician*.

MARTIN
Band Instruments
Elkhart, Indiana

This is the way they caught me hunting for subs in one of the instrument display booths at Cleveland.



Subs, INC.

Open for Business

of some kind. And Ed himself was in to visit us. He is quite modest about his accomplishments.

* * *

Mobbed! Well, I nearly was. James Ceasar of Cleveland Heights started it. He insisted upon my autographing his March copy of *THE SCHOOL MUSICIAN*. Result: I've got writer's cramp.

* * *

Like the nickname, "Hughie"? (Stan-
ton, Nebraska).

* * *

How's Fort Wayne, Indiana, getting along, Gladys Doenges?

* * *

Bob Gottleib twirled his way into our booth at the Conference, and we had quite a talk with him. You know Bob is the drum major at the Roosevelt High School in Des Moines, Iowa. A few months ago the whole band subscribed, and that entitled Bob to one of those duraluminum batons. Have you gotten yours yet?

* * *

You forgot to acknowledge your appointment, Virginia Block, Charlevoix, Michigan, but that's all right now. You see I talked to Mr. Rider, and he said you were digging right down for subs. How far have you gotten?

* * *

Met Mary Conover of Colorado Springs, Colorado, and what a charming girl she is! Had quite a nice little visit with her.

We met more of our subscribers in Cleveland that one week than we had ever hoped of meeting in our whole lives.

* * *

Where were you, Paul Redhead and Lee Stern? I thought sure you'd come down to our booth and say hello, for you know we were right in your home town.

* * *

Merrill Zimmerman, former West Tech, Cleveland, student, get in touch with me. Or ask Julius Martisak what it's all about.

BACK from the Cleveland Conference, and what a trip that was! It was a great thrill meeting so many people in "the flesh" whom we had come to know so well by mail. I met and talked with "old friends" from almost every state—from New York to Montana, and from Canada to our most southern boundary, Texas. And there was one nice man, a band director, from South Africa. Each one had a "lingo" of his own, but they all had nothing but compliments for *THE SCHOOL MUSICIAN*. Good ol' *SCHOOL MUSICIAN*.

* * *

They're here, school musicians of Lincoln High. Your thirty-five subs, and the baton and instruction book are on their way to Emil Jedlicka of Cleveland.

* * *

Also got the low down on several of our Agents, from their directors.

Heard that B. E. Pilkington of Des Moines, Iowa, is working hard getting subs for the baton and instruction book. That's perfectly okay, but, B. E., don't forget there's no commission on these subs. They're Two-Quarters - and - a - Dime straight.

* * *

Everest McDade of Chattanooga, Tennessee, has that friendly southern accent. You know how they talk in those "taowns" down south. He has

a warm, soft tone of voice, if you know what I mean.

* * *

Little M. Kennard Markley, our Agent in Ardmore, Pennsylvania, had quite a time at Cleveland escorting his director around. Did you get that sub from your director yet?

* * *

Glenwillites (music students at Glenville High School, Cleveland), got quite a kick out of seeing the picture of their orchestra and director on our display. And so did Ralph Rush, the director.

* * *

Upon my return from Cleveland I found some more subs from Willis Sheets of Crawfordsville, Indiana. There's a boy after my own heart. He is always out after more subs. Met one of your instructors at the Conference, Willis.

* * *

Thelma Kamie, from the Murphy High School, Mobile, Alabama, stopped at our booth. 'Member Murphy High? That's where Emanuel Andrews collected nigh onto one hundred subs.

* * *

Got the life history of Edward Davison of Cleveland from his Dad. It seems that Ed hasn't a minute to himself. Plays several instruments. Belongs to band and orchestra. Plays for churches and small parties. Most of his studies at school deal with music

CAR-TUNING IN-



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The Sun Shines Bright in a Cloudless Sky—reflects a brilliant ray of the outstanding musical qualities embodied in this overture. It is not difficult and a handy for the Junior and High School Bands.

Printed on 9x12 sheets.
Price: Full Band, \$3.00
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Spring Blossoms Selection From the Musical Comedy By James M. Fulton

This is a new selection of the musical comedy style and now gives us five numbers of this type by the writer James M. Fulton. The others are: Louise Selection; Junetime Selection; Follow Me Selection; Ray, May and Jay.

Price, each, full band, \$2.50

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March, by Wm. M. Talbott

It's a great all-round march. One that any band will be proud to possess. Good melody, fine march swing rhythm, and wonderful counter parts.

Price, full band, 60c

NOW IN A FOLIO! Henry Fillmore's March Book for Band And Henry Fillmore's March Book for Orchestra

Those world famous and exceptional Henry Fillmore's marches are now in folio form. Marches that will increase enthusiasm and inspire the members of any band or orchestra to play the better compositions. Finer marches are not written.

Contents

Americans We, Golden Friendships, The Croaker, The Man of the Hour, Gifted Leadership, The Man Among Men, Playfellow Men of Ohio, Noble Men, 190th U. S. A. Field Artillery, More Fraternity, The Marvel, His Excellency, Rolling Thunder, The Poet, Peasant and Light Cavalryman, An Old Time Political Parade.

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Under the Lyons "accredited" plan you can rent any band instrument for *much less*, monthly, than you would have to pay if you *bought that same instrument* on monthly instalments. Besides there is no "down payment." For only 3 dollars a month you can rent a good clarinet, trombone, trumpet or cornet. Other instruments 4 and 5 dollars a month. *Every cent of rental applies on the purchase price*, if you decide, any time within 3 months to buy, either for cash, or on *easy terms*.

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You get a *brand new instrument*, your choice of several *standard makes*. Even if you have decided definitely to buy a certain instrument, this is a good way to *try it out before you invest your money*. Instruments shipped anywhere to responsible people or schools. Bandmasters indorse our rental plan and recommend it to beginners as a *positive safeguard against disappointment* to student or parents.

Write today for details, list of instruments, and schedule of monthly rentals. Or, if in Chicago territory, come in and see us. We extend a *special invitation* to all school Bandmasters not yet acquainted with us to *investigate our rental plan*.

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Parents: If you want to test your child's *sincerity and aptitude* before investing your money in an expensive instrument, *rent it*. Maybe the child is better suited for some other instrument. *You'll soon find out*. We have had many such experiences. Write us for details. Remember, all *New Standard Make* instruments of recognized quality.

Bad Band Rooms

How They Fray Your Nerves

(Continued from page 15)

the intonation, pitch, attack and phrasing of each individual instrument in the group when playing in acoustically treated rooms. There was no blurring or overlapping of musical sequences. In fast staccato execution, each note stood out clearly and distinctly in the treated rooms. Errors or slight mistakes on the part of individual musicians were immediately detected, whereas similar mistakes were usually unnoticeable when playing in reverberant rooms. As one director mentioned, acoustical treatment gave a "stereopticon" effect, bringing each individual player out in relief, and made it possible to distinguish his performance separately from all other musicians.

In general, acoustical treatment in all of the above mentioned rooms was found to have a very beneficial effect upon the ability of directors to distinguish individual and group performance. It made the students, themselves, more conscious of errors and discrepancies, which would tend to improve the work of each musician. It decreased the loudness to which sound was built up, and correspondingly lessened the nerve strain on everyone.

One director commented upon the absence of "after-ring" which has been found useful sometimes in checking cord resonance. However, this is partially offset by the increased ability to more clearly distinguish pitch and resonance during the performance, requiring less

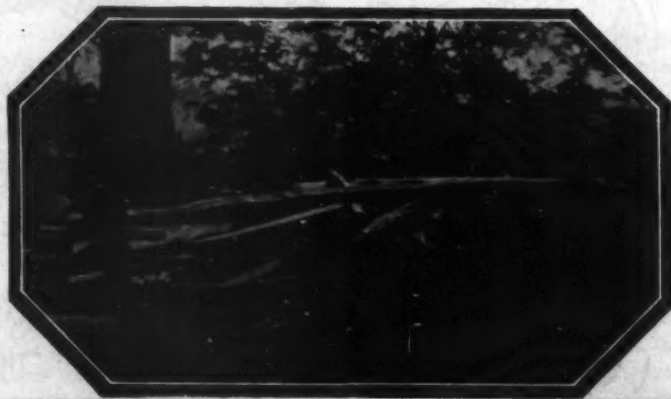
dependence upon "after-ring" at the end of any phrase. This is due to the absence of conflicting and non-harmonic sounds caused by reverberation.

Just a word in conclusion:

It is logical to assume that if judged only on these four points, pitch sensitivity, tone quality, loudness reduction, and recognition of performance, the value of acoustical treatment would be shown to be a very definite aid to musical instruction and in increasing the efficiency of the Music Department.

The author would be very glad, indeed, to hear from the readers of this article, particularly with reference to the statement regarding the physiological reactions to long rehearsals and to the reference to difficulties in conducting rehearsals in reverberant rooms. Any additional data that may be supplied by the readers either confirming or disproving the various subjects touched upon, will be, indeed, appreciated.

AUTHOR'S NOTE: The references contained in this second article on the effect of noise upon the human system have been obtained from articles published in the *Journal of the Acoustical Society of America* by Doctor Donald A. Laird of Colgate University. The report of the Noise Abatement Commission in New York City was also used for the numerous illustrations of the varying effects of noise on the human system.



Who's Who



Herbert Peller, Maywood, Illinois

WERE we to hold a referendum on the question: "Who was the best high school bassoonist in Illinois in 1931?" it is likely that an overwhelming vote would designate Herbert Peller, a recent graduate of the Proviso Township High School, Maywood, Illinois. For the past two years this talented student of the bassoon has been astonishing both his competitors and teachers by winning first in any contest in which he has competed.

Less than three months after he took his first lesson on the bassoon, Herbert won first place

in the Sectional, State, and National contests.

The following year, 1931 brought a repetition of the previous year's triumphs. For the series of contests he selected Mozart's "Concerto for Bassoon," one of the most difficult compositions written for that instrument.

For his excellent work as Commanding Officer and Student Conductor in his senior year at school, Herbert received a gold service medal, the highest honor awarded by the school to its musicians.

At present he is playing bassoon with the Evanston Symphony Orchestra of Evanston, Illinois, under the direction of George Dasch, the famous conductor.



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A girl met an old flame and decided to high hat him.

"Sorry," she murmured, when the hostess introduced him to her, "I didn't get your name."

"I know you didn't," replied the old flame, "but you tried hard enough."

Young Angus had been out late with his girl. When he came home his father was still sitting up.

"Hae ye been oot wi' yon lassie again?" he asked.

"Aye, dad," replied Angus. "Why do ye look sae worried?"

"I was just wondering how much the evening cost."

"No more than half a crown, dad."

"Aye? That was no sae much."

"It was a' she had."

Mr. C.: Do you think paper can be used effectively to keep people warm?

Don: I should say so! The last report-card I took home kept the family hot for a week.

Then there is the man who thought he would play a joke on the Post Office Department by addressing a letter to "Mars" and sticking a two-cent stamp on it. But it was returned to him marked, "Insufficient Postage."

Steno—Can you let me have next week's salary now? I'm broke.

Boss—Sorry, but my wife won't let me make advances to my stenographers.

"Why haven't you any hair on your head?"

"Grass doesn't grow on busy streets."

"No! it can't get up through the concrete."

"Are you laughing at me?" demanded the irate Professor of his class.

"No," came the answer in chorus.

"Well," insisted the professor, "what else is there in the room to laugh at?"


A minister in addressing his flock, began: "As I gaze about I see before me a great many shining faces." Just then eighty-seven powder puffs came out.

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My Impressions of the 685 Piece Band

(Continued from page 18)

to place the flams and every embellishment where they belong; to observe the phrasing; to make a roll and a crescendo when they are called for; to play in the center of the drum when requirement demands it, not squeezing or buzzing with the sticks that many resort to who have not yet good control of their roll. This buzzing, or squeezed roll, may be proper in some of the so-called modern jazz bands; but it has no place in the concert band or orchestra. The absolute and sure remedy is the application of the rudiments of drumming. This can be brought about by the sponsoring and promoting not only of state rudimental contests, but of district and inner school contests.

Many states have made decided progress in this through the introduction of individual drumming contests or by including drummers in their solo contests. In this case, however, it is absolutely essential that a prescribed number be used and judged on the basis of the use of rudiments. Illinois, for example, has employed this means for the past four years, with the result that that state can now boast of some of the finest school drummers in the country.

After all, there is no short cut to skill in drumming. The fundamentals must be mastered. An instructor of drums who uses the rudiments follows the prescribed forms. There are twenty-six rudiments. The drummer familiarizes himself with each of these rudiments. He recognizes a certain rhythmic figure as either a single rudiment or a component group of a number of familiar rudiments. He reads by group and executes them accordingly. A drummer need not read a part note for note, for this would necessitate too close attention to the part and interfere with following the conductor. However, a drummer that is rudimentally trained has ample opportunity to follow the conductor all the time, needing only an occasional glance at the part because he reads by group.

The National High School Orchestra, in its rendition of the "Rio Grande," an

ultra-modern composition of jazz in symphonic form, surprised the drummers considerably. Here it was far more difficult to read and follow the part than to execute. The drummers that were fortunate enough to take part in this marvelous concert will, I am quite sure, resort to their elementary instructor and brush up on their reading ability. This is not at all a discredit to them because I am certain that a great majority of our professionals would have had just as much trouble in following these modern symphonic parts. The ultimate solution of the drum problem will be the organizing of drum classes to act as drum corps, where rudiments may best be employed. This drum corps will be the elementary rhythm class to train not only drummers, but all instrumentalists and even vocalists. In fact, it will be the proving ground where individual talent will be recognized and graded. Drums, of course, are not to be used in these classes. A practice pad made of a good quality of pure India gum rubber, or even a piece of felt, mounted on a circular or square board placed on a desk will serve for these elementary instruction periods. For home practice, however, the student should stand. Standing should be encouraged in schools, where space and facilities permit.

The drum corps will provide also a place for the overflow bandmen, both on drum and bugle. The corps functions with the band. Some of the finest marches have drum and bugle corps arrangements that are extremely effective, both for concert and for street use.

A drum corps then serves three very important purposes: First, it is a feeder for the band and orchestra. Second, it is an incentive for the drummers to practise the elementary rudiments that are so essential to the finished player. Third, it is useful in playing with the band as a drum corps. Thus, what is now the weakest section in most school bands, will be decidedly improved by the organizing of drum corps and the application of the rudiments.

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We Are Making America Musical

This Month
Lynn Thayer
 Louisville, Kentucky
Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

IN THE spring of 1931 the Louisville Male High School won the Kentucky Band Championship. The victory, though not entirely unexpected, was won with such impressiveness, notwithstanding sterling competition, as to be inspiring even to those whose hopes were not attached to the fortunes of the Louisville representatives.

But Male High had won championships ere 1931, and it was not until the school's annual Music Festival in May that critical and demanding and, therefore, curious Louisville became aware of the fact that the new Male High musical director who had been acquired in the middle of that semester was a musical force but seldom encountered.

Conducting a chorus of one thousand Male voices and an orchestra and band of one hundred members, Lynn Thayer, the new director, produced a performance of such remarkable and startling quality as to bespeak eloquently of the dynamic leadership and fine musical intelligence of the director.

Officers of the Louisville Civic Arts Association, casting about for a director of its projected 200-voiced Civic Chorus and impressed with what Mr. Thayer had done in a short time with a mob of school boys, offered him the assignment. He accepted. In December, 1931, after three months of work with a newly-assembled choral group, the young director conducted the combined Louisville Civic Chorus and Louisville Civic Symphony Orchestra in a performance of Verdi's dramatic and beautiful but demanding "Requiem." And the impressive justice which was done to this score amazed those ultra-critical Louisville musicians who had termed as audacious the offering of such a difficult work.


It became apparent that Lynn Thayer, who has been described as

"having more personality in a gentle way" ever encountered in this region, is making a decided and significant contribution to the music consciousness of Kentucky.

Now Mr. Thayer is preparing his excellent Male High School Band for the defense of its State championship and his orchestra, band and chorus for the celebration of Louisville Male's seventy-fifth anniversary. His Louisville Civic Chorus soon will sing the colossal Beethoven Ninth Symphony Choral accompanied by the Louisville Civic Symphony, in which Mr. Thayer plays double bass. He is a member of the Board of Directors of the National School Band and Orchestra Association, a member of the committee on Kentucky State music contests, and is active in organizing the band work in Kentucky.

Although young, Mr. Thayer's musical activity has been almost voluminous. He is a graduate of the Crane Institute of Music, Potsdam, N. Y., and studied music at the Ithaca Institution of Public School Music and the University of Michigan School of Music. During the first semester of 1930-1931 he directed instrumental music in the Roosevelt Training School, Ypsilanti, Michigan; and in the summer of 1931 was instructor in double bass at the University of Michigan. Some of his most interesting work was accomplished in Ottawa County, Ohio, where he was county musical director for five years. He has coached light opera, and has taken major and minor roles in light opera. Brattleboro, Vermont; the Vermont National Guard Infantry Band; Oak Harbor, Ohio; Ithaca, New York remember him as organizer, band, orchestra and choral conductor.

In Louisville, it is the expressed belief that Lynn Thayer will go far.



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Mammoth Bands and Orchestras at Silver Anniversary Conference

(Continued from Page 9)

wheels of detail, lubricated in the oil
of gladness.

The delegates, many of whom put
forth exerting efforts to be able to at-
tend, say the conference was a bril-
liant success. The host city welcomes
the opportunity to say the conference
was a brilliant success. The confer-
ence was a success, and it proved that
music by its very nature is inspiring,
unlifting, elevating, and it cannot be
depressed.

Rialto of the Anniversary Conference

(Continued from Page 33)

openmindedness eager to know and to
accept the truth.

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creditably represented among those
sparkling shops of merchandise. We
were there en masse. We showed them
everything, and they liked it. More of
those who came in were regular sub-
scribers than not. But it is our private
opinion that all of those who went out
are regular subscribers. It was gratify-
ing, encouraging to see those fine in-
strumental people, many of them celeb-
rities, come forth eagerly with their
Two-Quarters-and-a-Dime.

From those who have been our regu-
lar subscribers we could not pry one
word of criticism or complaint. On
the contrary compliments were so fre-
quent and lovely that our modesty often
blushed. We are glad and proud to
have been a part of this conference, and
we hope to make the fourth (next) year
of The SCHOOL MUSICIAN as much
better than the third year as people say
the third year is, than the second.

New officers of the Exhibitors' As-
sociation are Charles E. Griffith, presi-
dent; Blanche H. Skeath, vice-presi-
dent; Joseph A. Fisher, secretary-treas-
urer. Members of the board: Arthur
Hauser, Tatian Roach, Eugene E. Gam-
ble, and John Drain.

Strange Adventures of 3 Band Boys

(Continued from page 12)

This building was on the line of march and therefore all traffic was closed off. It was impossible to get to the location on foot in time for the parade. It had already started. We tried a brazen stunt to get through. Posting signs "Camera Truck" and "Official Car," which we were authorized to use on the windshield, we honked our way through the crowds and into the cleared streets. All went well for two blocks. A shrieking siren! A motorcycle policeman came racing after us. We were "sunk." We were not only "speeding," but we were violating a special police order by driving on a street that had been cleared for the parade. The motorcycle drew up beside us. I jumped down, to explain. The police sergeant had already ordered the driver to follow him to the station. Everything looked bad. Imagine sitting in jail while the parade went by. By the time we would get a hearing at the police court the contest would be over. I had to think fast.

By this time Bill and Seth had jumped down and were there to back me up. When the officer turned around to question us, I recognized him as the sergeant who had two days ago showed us the route and helped select the locations for our cameras. Sergeant Dunn also recognized us and in a jiffy we explained everything. He offered to escort

us to our locations and help in every way possible. In a few seconds we were following his siren as it screeched the signal that we were coming. At the big skyscraper, Seth grabbed his camera, tripod, telephoto lenses and color filters and left us. We sped on to the courthouse and left Bill and another outfit. From there the truck took me and the third camera to the beginning of the parade.

We arrived shortly before the parade started. It had been delayed or we would never have reached our locations in time. I quickly set my tripod, fixed the bulky camera firmly on it and after threading the negative and adjusting the lenses and color filters, I was ready to go. I was there none too soon, either. The parade began to move immediately and for about an hour and a half yard after yard of film wound its way through the camera.

There were, of course, numerous intervals during which I didn't take pictures. During these intervals I marked the name and number of each band on a small blackboard and then identified the bands by photographing these names in my camera. Meanwhile Bill and Seth were getting different views of the great parade and marking the bands in a similar manner.

Between the end of the parade and the beginning of the Marching Contest



A close-up of the judges stand taken just before our camera recorded the big event of the massed band playing. What the camera saw appears in this production.



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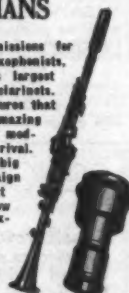
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at Skelly Field there was but a short interval during which we had to change our film, eat a bite and rush to the Stadium several miles away. The police again helped by escorting our truck in record time. Before the Marching Contest began we photographed the judges of the contest and the Pawnee Indians who were in full costume for the ceremony which made Sousa Chief Singer of their tribe. In our close-ups we captured Mr. Tremaine, Mr. Harding, Mr.

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Goldman, Mr. Busch and other famous musicians and judges, besides several Indian Chieftains among whom were "Riding In" and "Lone Chief."

During the Marching Contest, Seth took his camera to the press box on top of the Stadium while Bill and I stayed on the field photographing the bands as they competed. When about half of the bands had completed their maneuvers, a deafening roar of applause announced the arrival of Sousa's car. The crowds were standing—cheering and applauding the "Grand Old Man." It was our cue to do some fast moving. With one camera I shot the cheering crowds while Bill photographed Mr. Sousa's car as it passed. Mr. Sousa then left the car and posed for some camera close-ups. Mr. Goldman joined Mr. Sousa and completed our camera "interview." Meanwhile Bill continued filming the marching contest from the field while Seth got scenes from the press box. My task was to prepare for the filming of the Great Massed Band event. I scouted around for the best camera angle and decided to photograph the event from the band stand. After filming a panorama of the massed band from the judges' stand beside Mr. Sousa, we took our camera to the top of the press box in the west wing of the Stadium and climaxed our day's work with some "long shots" of the great band.

During the summer we edited the film and prepared it for release. It was a tremendous task to select the best picture and cut the 10,000 feet of film that we had taken down to only 2,000 feet (two reels). Seth was assigned to the art work—making special titles and backgrounds, designing our trade mark and lettering the opening titles. Bill would then photograph them and pass them on to me to insert in the proper place in the continuity. In the fall the film was ready for its preview and release. Instead of returning to the University, I took charge of releasing and advertising the film. The response was so great that we have had to make many additional copies or prints.

This enthusiastic reaction to educational films has influenced us to enter the educational motion picture field. At present we are planning a series of motion pictures on "How to March" and in time will add many other subjects to our list. We shall continue with our small contribution toward "Making America Musical" until our college careers are completed. After that—who knows?

Canadian Festivals

(Continued from page 22)

April 28, 29 and 30

Okanogan Musical Festival, Kelowna, B. C.

May 3 to 14

British Columbia Provincial Festival, Vancouver, B. C.

May 5, 6 and 7

Kootenay Musical Festival, Nelson, B. C.

May 17 to 21

Alberta Provincial Festival, Lethbridge, Alta.

May 23 to 28

Saskatchewan Provincial Festival, Moose Jaw, Sask.

June 4 to 6

Saskatchewan Provincial Festival, Saskatoon, Sask.

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Book Review

The Second Reader Band Book

BY LEON V. METCALF

THE author of this book of splendid material for band drilling purposes is one of the foremost authorities on rhythm and drilling.

The book which is in march size was written especially to follow the Transition Band Book of thirty-one easy tunes by the same author.

Although the tunes in the Second Reader are not extremely easy, they are arranged so as to provide splendid material for drilling purposes. Even though all points and problems in regard to band technique are given, only two or three problems are presented at any one time, and few rhythms are given at once.

This book, of course, includes a complete instrumentation. The titles of the pieces used are as follows: The Platoon March; Hungarian Folk Tune; Dennis; Glebe Field; Santa Lucia; Choral; Elva Waltz; Jackie March; Choral; Finnish Idyll, and some twenty others.

Goodwin's Ukulele Course

BY LUCY J. GOODWIN

Previous to the Panama Pacific Exposition in San Francisco in 1915, ukulele and Hawaiian music were practically unknown outside of the Hawaiian Islands.

Because of its sweet, mellow tone and ease of playing, the ukulele sprang into immediate popularity. Since then thousands of the instruments have found their way into the hands of American musicians.

In her Ukulele Course Book, Lucy Goodwin of the Chicago Public Schools, begins by teaching the student the rudiments of music. Getting acquainted with the instrument, tuning it, methods of melody and chord playing, and the visualization and methods of playing the different scales are topics which she writes of in intricate detail.

Miss Goodwin is the designer of the tuning diagram below the strings and the four position markers on the finger board of many of the "ukes." These marks are guides to quick tuning and fingering while the first steps are being learned.

Truly, this book is a guide to a simple method of self-expression in music.

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The Acoustics of Your Instrument

(Continued from page 17)

the pulse arrivals at the open end of the tube. If the frequency of the flutter itself is instantly set at the frequency of the tone wanted from the tube, then the tone will start at the second or third flutter of the air-ribbon. In this case the tone will seem to be instantaneous, for it would start in 1/66 of a second even for low 'cello C produced as the first harmonic of a closed tube with a fundamental of F a twelfth below that. In producing the fundamental of a tube, a flutter of the same frequency as the fundamental would produce the tone at once. Remember this; it will be shown to be of great importance in wind-instrument playing.

If we temporarily discard our closed tube and substitute for it a tube open at both ends and twice the length of the closed tube, we observe some more interesting things. The lowest tone possible to this tube is the same pitch as the closed tube that is only half as long. When this tube is sounding, a compression pulse does not enter the tube at one end and emerge at the other, neither does it travel to the other end and return to the end where it entered and thence to the outside air. It meets another compression wave at the exact center of the tube, this extra pulse or wave has started at the opposite end of the tube to the end where the flutter is, and at the same time. A node is established at the center of the tube and each pulse is reflected from this node, by the other pulse, to the tube-end where it started, and thence to the open air.

Someone will of course want to know why this is, it would seem more obvious for the pulse to enter one end of the tube, travel through it to the other end, and thence to the outside air and the generation of a sound-wave. For one thing, a compression or rarefaction pulse introduced into a closed body of air always emerges from the opening at which it entered. There is no definitely proven reason for this; we know it does so, however. The most logical explanation is that the pressure of the outside air at each end of the tube makes it difficult for the pulse to emerge unless

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it has something against which to push, and the pulses meeting at the node in the center of the tube would give each other this assistance. Study of (a) in Diagram II will make this plainer.

It is obvious that a closed tube and an open one of equal length will not have the same pitch, the closed tube will be an octave lower. Also an open tube twice as long as a closed one will have the same pitch. An open tube is exactly similar to two closed ones with their closed ends together. It is also plain that the tone from the open tube will be much louder and more substantial, for the pulses from each end of the tube will be generating the sound-wave, instead of from one end only, as with the closed tube.

WHEN the flutters are speeded up to make the tube produce its first harmonic above the fundamental, instead of a twelfth above the fundamental this harmonic is an octave below. Instead of an anti-node being necessary at one end of the tube and a node at the other, as with the closed tube, both ends of the open tube are always anti-nodes, or places of greatest activity. This makes it possible for the nodal lines to so place themselves as to divide the tube into proportionate sections half as long, one-third as long, one-fourth as long, one-fifth as long, etc., as the section producing the fundamental. This means that the harmonic series possible to an open tube has two, three, four, etc., times the frequency of the fundamental. It is, therefore, the same as the harmonic series possible to strings, as we saw previously. Reference to (b) and (c) in diagram II illustrates this.

It should be emphasized here that the production of harmonics from a string and an open tube has this difference. The open string has a certain timbre; its pitch is determined by the frequency of its fundamental or first partial. Its first harmonic gives what is left of the open string tone when the fundamental is canceled. The pitch is changed because the fundamental determines that for the open string, and with it missing the pitch is determined by the first harmonic, which is the lowest frequency component left. But the tone color or timbre is also changed and so is the intensity. When the fundamental is canceled what there is of timbre and intensity is only what the open string tone has of these two characteristics minus the contribution of the fundamental. This is not true of air-column vibration.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of the SCHOOL MUSICIAN, published monthly, except July and August, at Chicago, Ill., for October 1, 1931.

County of Cook }
State of Illinois }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert L. Shepherd, who, having been duly sworn according to law, deposes and says that he is the Editor and Business Manager of the SCHOOL MUSICIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The School Musician Publishing Co. (Inc.), Chicago, Ill.

Editor, Robert L. Shepherd, Chicago, Ill.

Managing Editor, None.

Business Manager, Robert L. Shepherd, Chicago, Ill.

2. That the owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom each trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ROBERT L. SHEPHERD,
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WORLD'S LARGEST MANUFACTURERS

IF CONN IS NOT ON THE INSTRUMENT IT IS NOT A GENUINE CONN

